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ABSTRACT

This booklist is designed primarily to help teachers, parents, and librarians select books for children four through fourteen years of age. Titles and annotations are presented according to topic: stories for primary-level children, traditional literature, novels and short stories, poetry, religion and holidays, biography, biological sciences, social studies, physical sciences, fine arts, crafts and hobbies, and "Just for Fun." For each selection, an age range is recommended. A section devoted to informational books provides no annotations, since titles are self-explanatory. Bibliographic information includes availability; author and title indexes, as well as a list of publishers and their addresses, are also included. (KS)

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ADVENTURING WITH BOOKS

A Booklist for Pre-K—Grade 8

New Edition

Prepared by

Patricia Cianciolo, Editorial Chair,
and the Committee on the Elementary School Booklist
of the National Council of Teachers of English

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FOREWORD

This new edition of *Adventuring with Books* is, like the prior editions, designed primarily to help teachers, parents, and librarians select from a comprehensive compilation of books for children from four through fourteen years of age. The world changes at an ever faster rate, and the Elementary School Booklist Committee of the National Council of Teachers of English has attempted to assemble a comprehensive bibliography that would accurately reflect the changes in children's books, particularly in the last five years. There are, therefore, significant changes between this edition of *Adventuring with Books* and the 1973 edition.

Notwithstanding the differences in the new edition, the members of the Elementary Booklist Committee and the writer as chair of that committee continued the tradition of the earlier committees by using the same two criteria for inclusion of a book. First, does it have a high potential interest for young readers of the designated age level? Second, does the book reflect a significant degree of literary merit in general and with respect to the particular category in which it might be classified?

A look at the table of contents indicates how the book has been organized. There are thirteen major sections, with appropriate subheadings. In most cases the headings are self-explanatory. The first four major sections contain works of fiction only. Religion and Holidays has both fiction and nonfiction included. The next five headings—Biography, Biological Sciences,' Physical Sciences, Social Studies, and Fine Arts—are nonfiction only.

Because children have an insatiable hunger for lighter reading which appeals to their special interests or sense of fun, the Crafts and Hobbies section has been expanded in this edition, and a Just for Fun section (which includes jokes, riddles, songs, and word games) has been added.

The last division, Informational Books, has no annotations, but simply the bibliographic information. Titles of the entries in this category indicate clearly what the book is about.

Numbers at the conclusion of each bibliographic entry indicate the suggested age level of the intended reader. No prices have been given, due to fluctuations that would soon make such a list outmoded.

Both an author index and a title index are included, as well as a directory of publishers with mailing addresses. At the end of each of the first five sections is a supplemental listing of additional books which, though in most cases published prior to 1970, were deemed too valuable to be omitted entirely. No annotations have been included with these titles, for they are familar works with a value that has not diminished with the passing years. We realize many worthwhile books have been omitted, usually because selection was limited by space considerations and the committee's desire to include as many recent works as possible.

As was the case with previous editions, assembling this booklist could not have been accomplished without the generous help of the publishers of children's books. Over the past few years, they have provided review copies of approximately 5,000 books; from these, committee members selected about half for inclusion in this new edition. Generally, we hope the titles included here constitute an annotated list that reflects the best of the current literature available to stimulate today's children to acquire the habit of reading.

CONTENTS

Foreword v

Children's Literature in the Seventies 1

STORIES FOR PRIMARY CHILDREN

ABC and Counting 11
Animals 15
Books without Words 39
Fantasy 43
Realistic 63

TRADITIONAL LITERATURE

Fairy Tales 95
Folktales 103

NOVELS AND SHORT STORIES

Adventure 136
Animals 146
Contemporary Life 157
Ethnic Groups 174
Fantasy 180
Growing Up 204
Historical 214
Mystery 233
Other Lands and Peoples 249
Science Fiction 259
Sports 264

POETRY

Anthologies 276
Individual Collections 283

RELIGION AND HOLIDAYS 294

BIOGRAPHY

Artists 310
Entertainers 313
Minority Representatives 315
Political Leaders 318
Scientists 320
Sports Figures 322
Other 327

BIOLOGICAL SCIENCES

Ancient Living Things 331
Animals, Birds, and Insects 333
Conservation and Ecology 351
Human Health and Development 359
Plants 366

PHYSICAL SCIENCES

Aeronautics and Space 371
Energy and Machines 373
Geology, Meteorology, and Oceanography 376
Mathematics 380
Physics and Chemistry 385

SOCIAL STUDIES

Ethnic Groups 387
Other Lands and Peoples 394
Transportation and Communication 407
United States History 409
FINE ARTS 421
CRAFTS AND HOBBIES 429
JUST FOR FUN 445
INFORMATIONAL BOOKS 455
Directory of Publishers 459
Author Index 467
Title Index 481

CHILDREN'S LITERATURE IN THE SEVENTIES

In the eyes of publishers, authors, and illustrators of children's books, children of the seventies are not identical in every way to yesterday's children. Even a casual examination of the newer books—those published in the last five years—indicates the splendidly diversified reading fare in picture books, novels, and informational books newly available to young readers. Furthermore, much of this new literature is parallel in form, style, theme, and content to contemporary adult literary pieces. As in the adult literature, we see an increasing number of literary pieces typified by open-ended stories, the extensive use of vernacular, an emphasis on realism, and the acceptance of (or at least a respect for) the diversity of values and ethics present in today's society. This new edition of *Adventuring with Books* contains literary selections that exemplify the traditional literature in form, content, style, and theme; but it should be just as evident that there are many other books that are iconoclastic.

Traditional Literary Forms

Although many authors of the books cited in this edition are new to the children's literature scene, we have certainly included literary works of established writers. Much of what is currently being published is characterized by a refreshing and expansive range of innovation in content as well as technique, but *most* of the current writers to young readers have restated rather than abandoned the cultural traditions. Literary conventions traditionally implicit in literature for children are still very much present:

(1) The protagonists enjoy fulfillment in their search for adventure, their wishes, dreams, or quest.

(2) They rise above obstacles by using their own admirable human talents, although they often benefit from certain fortunate coincidences or magical inventions.

(3) As a result of their action, the protagonists realize a spiritual renewal and find a degree of happiness.

An abundance of titles exemplifying these conventions are included in this bibliography. *To the Green Mountain* by Eleanor Cameron and *Me Too* by Vera and Bill Cleaver are examples, as is the superb historical fiction *Bert Breen's Barn* by Walter Edmonds. The writers of these stories offer their readers vivid and believable characters, thoroughly convincing relationships, and cohesive and interesting story lines. The descriptive details encourage readers to create vivid images of the unusual settings as well as of each action and character.

Retellings of folk stories are especially plentiful. There are currently available as anthologies folktales which focus on a particular theme or transmit the beliefs and ethics of a culture, such as *The Drac*, compiled by Felice Holman and Nanine Valen.

Anthologies of superstitious practices and beliefs of culture groups are very popular with ten through fourteen year olds. Duncan Emrich collected what he claims are "the very best of the tried and true wishing formulas" for *The Book of Wishes and Wishmaking*. The superstitions and beliefs pertaining to many aspects of daily living, collected by Alvin Schwartz, appear in *Cross Your Fingers, Spit in Your Hat*. In these books the illustrations highlight the marvelously refreshing spirit of fun and pleasure and permit greater insight into the human condition that folklore offers today's children.

Iconoclastic Literary Forms

Just as the nineteenth and twentieth century painters and sculptors broke away from the traditional art forms and created new techniques such as Impressionism, Pointillism, Surrealism, and Symbolism, so have modern literary artists broken away from traditional forms and created new ones. Let us consider new literary forms for the juvenile reader by examining the three forms of iconoclastic novels that have entered the contemporary literary mainstream, exemplifying many of the entries in this edition of *Adventuring with Books*—existentialist novels, impressionist novels, and surrealist novels.

Existentialist Novels. The existentialist or activist novel reflects our postwar concern with the individual self and our acceptance of existentialism as a philosophy of life. In existentialist fiction the author simply presents "X" number of days in the life of the protagonist. The characters do not move from a carefully specified beginning, through a climactic situation, to a final outcome as they do in the traditional fictional form. Seldom is there a very deliberate or conclusive moment of stoppage. Despite this characteristically indeterminant disposition, occasionally the author does permit the character to achieve a modest and tentative plan in his search for a worthwhile and fulfilling life. Most frequently, however, the existentialist fiction consists of portraying the temporary results of encounters between the hero and his random experiences.

This lack of final denouement is found in *Slake's Limbo* by Felice Holman, *The Man in the Box* by Mary Lois Dunn, in *Nilda* by Nicholasa Mohr, and in *Ben and Annie* by Joan Tate. These are only four of the many recent existentialist novels in which the endings are open and the reader must decide the ultimate fate of each of the protagonists.

In the existentialist novel the main character is portrayed as seeking a privately satisfying sense of identity of self. He or she is convinced that most of life's problems, stresses, and emptiness can be eradicated, though solution may require nonconforming measures. It matters little that solutions are neither permanent nor conclusive.

This attitude of "nowness" is very present in June Jordan's *His Own Where*, a moving story about two teenagers who find their escape from the harshness of the ghetto and from their family problems in their love for one another. The writer of existentialist fiction employs informal English, allowing his characters to mix the vernacular and the vulgate, his own dialect in his conversations and thoughts; June Jordan has used a black dialect throughout her novel to make her characters more believable and their moment-to-moment experiences more real.

Impressionist Novels. The impressionist novel enables the reader to see things through the eyes of one of the characters. Thus the interpretation of the action is a one-sided impression because it is restricted to the disposition of the one person rather than encompassing the author's omniscient viewpoint. The result is that the reader becomes more emotionally involved with the moral and emotional life of the book character.

Perhaps the forerunner of the impressionist novel for children was the popular *It's Like This, Cat* by Emily Neville. Since its release, some of the finest achievements in modern children's literature have been found in the form of fiction. Students of literature for children will recognize such noteworthy literary offerings as *Are You There God? It's Me Margaret* by Judy Blume, *A Hero Ain't Nothin But a Sandwich* by Alice Childress, *The Whys and Wherefores of Littabelle Lee* by Vera and Bill Cleaver, *I'll Get There. It Better Be Worth the*

Trip by John Donovan, *Edgar Allan* by John Neufeld, and *The Day No Pigs Would Die* by Robert Newton Peck.

Antirealistic or Surrealistic Novels. These novels of fantasy, illogicality, and/or absurdity may be viewed as the fictional counterpart of abstract or surrealist painting and all modern movements that intend to manipulate or even totally eliminate routine forms—whether in painting, architecture, music, literature, politics, or family life. Perfect examples of surrealism in the literature for children are in *Amanda, Dreaming* by Barbara Wersba; *I Can Hear You Whisper* by Paul Zindel; and *Figgs and Phantoms* and *The Mysterious Disappearance of Leon (I Mean Noel)*, both by Ellen Raskin. All four of these books succeed in presenting the dreamlife of our civilization. Through them we glimpse the nightmares and wishes, the pleasant and the ugly visions of our age or our subconscious self. Surrealistic literature reflects the current unrest caused by different and contradictory values and/or the unreconciled beliefs and attitudes with which contemporary society is struggling. No matter how zany these literary pieces may appear, they are in reality social criticism, being commentaries on the realities and ugliness of the human condition. The surrealist fiction writer uses the grotesquely heightened and distorted picture of the world as "shock therapy," hoping that this will challenge the reader to make sense out of what appears as a senseless action. Ideally, this technique would make the reader more aware of the problems of the modern world and desire to rectify the existing situation.

We now have an interesting new, and wholesome, variety of literary offerings from which children today can make choices they did not have even a few years ago. We know from our own work with children that they are reading this new literature with pleasure and enthusiasm. These kinds of fiction, along with the more traditional forms, might be just the reading fare that offers them many pleasurable experiences, that will cause them to be thoughtful readers, that may help them cope with life-styles that are constantly changing and challenging them. In this kind of reading they can get a glimpse of the various attitudes toward life and the styles of living that are so prevalent in contemporary society, an objective the participants of the Dartmouth Conference (1966) emphasized was important to include in any literature program.

Picture Books and Illustrated Books

One of the most noticeable changes between this new edition of *Adventuring* and all prior editions is the absence of a category called "Picture Books." In recent years, many more picture books and those books that are profusely illustrated but not really "picture books" per se have been addressed to readers of *all* ages, not just to preschool children and primary grade children.

Out of many, four books come most quickly to mind as examples of picture books and profusely illustrated books for more mature readers. David Macaulay's *Pyramid* and *Cathedral* have many amazingly detailed pen-and-ink drawings that help to illuminate the step-by-step accounts of how architectural structures were constructed. A powerfully moving, first person statement about the "black experience" and the experiences of a black artist are offered in Tom Feelings' *Black Pilgrimage* in both his well-written prose and his artistic black and white drawings and full-color paintings. A challenge to even the most accomplished and talented young writer is offered by Lynd Ward in his wordless book, *The Silver Pony*, a lengthy story about a lonely farm boy told with black and white opaque tempera paintings.

Today there is great variety in the definition of "attractive" and "appropriate" illustrations in books for children. Neither is there any dearth of critics of children's literature (especially picture books and heavily illustrated books) who strongly object to certain styles used by contemporary book illustrators. Some critics insist that, in the main, the modern art styles used in many of the contemporary children's books are inappropriate because, they say, young children neither prefer, understand, nor appreciate the illustrations done in the abstract styles suggestive of impressionism, expressionism, or surrealism. They claim that it is primarily the representational, cartoon-styled, or photographic illustrations which children prefer and which *should* be used to illustrate stories for children. Surely the age of the reader of illustrated books is an important factor: as a general rule, the younger the child the more representational the illustration must be. Also important, however, are such factors as one's prior exposure to illustrations done in differing art styles and one's knowledge about art (media and styles). Experience has demonstrated that it is primarily because of these factors children of today *are* enjoying, appreciating, and understanding the illustrations included in the contemporary picture books and novels.

The newer books addressed to young people include various art styles. Often the illustrations are truly beautiful and sophisticated paintings or drawings which the artists have created as carefully and as skillfully as if preparing for exhibit in a fine art gallery. Recently published books with outstanding art work include the expressionistic illustrations prepared by Beverly Brodsky McDermott for *The Golem*, the very unusual and stunning impressionistic paintings that Chihiro Iwasaki prepared to illustrate *Staying Home Alone on a Rainy Day*, Douglas Gorsline's monochromatic pencil and wash representational drawings for F. N. Monjo's *Gettysburg: Tad Lincoln's Story*, and the clever and masterful draftsmanship displayed in Mitsumasa Anno's books *Topsy Turvies: Pictures to Stretch the Imagination* and *Anno's Alphabet*.

Lately there has been a noticeable increase in the number of books that are illustrated with black and white pictures rather than in full color. Also, there seems to be an increase in the number of junior novels that have no illustrations in them. These trends, in all probability, are due to the increased costs of paper, labor, and the various steps in book production. In many respects, the artistic values and the literary values really have not dimished nor have they been sacrificed. Actually, we have learned through experience and a few well-designed and executed research studies that children do enjoy illustrations in monochrome or two colors at least as much as those in full color *if*, through the effective and artistic use of line and/or shading, the illustrator expressively depicts the storytelling qualities of the narrative. Numerous picture books and novels illustrated in black and white or just two colors are included in this edition of *Adventuring with Books*.

New and yet unproven talents are writing and illustrating picture books. Graphic artists fairly new to the children's book world include Beverly Brodsky McDermott, Leonard Lubin, Michael Foreman, William Kurelek, Steven Kellogg, and John Steptoe. Admittedly, most of these artists have illustrated stories which are "sure bets," but the illustrations that each provides for the texts are quite indicative of the "new look." The illustrations themselves tend toward surrealism, naive art, extremes in expressionism or impressionism. In other words, it seems that publishers are still quite prone to be innovative in the shape, size, dye cuts, or style of illustrations which they use in picture books and illustrated books.

Other Contemporary Trends

One might examine the entries in this edition of *Adventuring with Books* in terms of the topics and themes addressed by many of the contemporary authors of literature for children. It soon becomes obvious that few contemporary authors view childhood and their young readers with what John Holt refers to as the "cuteness syndrome." The authors do not sentimentalize childhood; neither do they view children as sacred objects or "cute" and sweet creatures. Instead, children are presumed to have basically the same emotions as their elders, although not so complex. They too experience fear, love, happiness, and laughter.

Humor and Satire. Most of the authors treat contemporary issues or pluralistic values very seriously. In fact, very few humorous pieces can be found among the contemporary offerings. But there are some. Those by such authors of fiction as Scott Corbett and Ellen Raskin and poets like William Cole are especially noteworthy. Several publications offer compilations of jokes, puns, and riddles to young readers; these do not constitute "literature" per se but fun and laughter in an era that is laden with pressures and tensions.

The Bicentennial Influence. Recognizing the recent anniversary of the founding of this nation, many juvenile book editors have chosen to issue books which are written accounts and graphic interpretations of persons, ideas, and events connected with the Declaration of Independence in 1776. Some very fine books have been published because of the recent preoccupation with the bicentennial. The second edition of the commendable *The Story of the Declaration of Independence* (Oxford University Press, 1976), written by Dumas Malone and illustrated by Herst Milhollen and Milton Kaplan, was published in honor of the bicentennial, as were these notable books:

Documentary—*Liberty Book* (Leonard Everett Fisher);
Juvenile Novels—*Fawn* and *Hang for Treason* (Robert Newton Peck), *My Brother Sam Is Dead* and *The Bloody Country*, (James L. and Christopher Collier);
Picture Books—*Yankee Doodle* (Edward Bangs), *Pop! Goes the Weasel and Yankee Doodle* (Robert Quackenbush);
Biography—*The Dark Eagle* (Clifford Lindsey Alderman).

Environment. Predictably, there are now any number of books about the problems of ecology, water and air pollution, and other environmental problems. Yet, more than any of the other topics dealt with in the literature for children, the treatment is inadequate. Many such books merely describe our problems now and in the future; few offer any alternatives or solutions. Neither uninteresting nor irrelevant, most stories simply do not go far enough to encourage thoughtful reading by young children.

Some picture books that treat aspects of environmental problems are *Wilson's World* by Edith Hurd, *The Last Free Bird* by A. Harris Stone, *The Mountain* by Peter Parnall, *Noah's Ark* by Gail Haley, and *The Wump World* by Bill Peet. Very popular and well-written novels about the environment are two by Jean George, *Who Really Killed Cock Robin* and *Hook a Fish, Catch a Mountain.*

War. Since 1970 there have been an increasing number of novels about World War II and the Depression. Why did it take so many people thirty years to write stories about these two significant events in our history? Let us consider the question as it relates to World War II. Perhaps the statement by Johanna Reiss provides as good an answer as any: "Not until I started to write did I find out how much I remembered, things I had never talked about with anyone because they were too painful." The psychological and social elements of the consequences of this disaster caused a form of "psychological closure." The emotional experience of having been victims of war was so intense that people were unable to remain objective enough about it to use their experiences as a basis for their fiction. Having read *The Upstairs Room* by Johanna Reiss, *Freidrich* by Peter Richter, or *Transport 7-41-R* by T. Degens, one can appreciate more fully what an emotionally exhausting experience it must have been for the authors to write about their experiences, even thirty years later.

Along with the increasing number of books about war are the many antiwar books. The junior novel by Gail Graham, *Cross-Fire*, is the most exemplary of the books that reflect this position. Two factual books by Betty Jean Lifton, *The Return to Hiroshima* and *The Children of Vietnam*, are persuasive antiwar statements. Often the literary pieces about war have tremendous shock value and might well cause the thoughtful reader to conclude that war constitutes a personal crime and tragedy. Certainly this is the emphasis given by Lifton and Graham, but this theme is also present in the novels of Rosemary Sutcliff and James Foreman, who write about other wars caused by different issues.

Anti-Establishment Themes. World War II, the Korean War, and the Vietnam struggle caused many Americans to lose faith in the human order, and Watergate inspired a distrust of our own government. An outgrowth of such sentiment are books like *Nilda* by Nicholasa Mohr, *The Geranium on the Window Sill Just Died But Teacher You Went Right On* by Albert Cullum, and *The Pigeon Man* by Jean-Pierre Abraham. In *Nilda* not one of the traditionally established authority agencies (home, church, school, government) is held up as worthy of respect; the frailties of each are highlighted. Albert Cullum presents a devastating image of educators and our educational system. *The Pigeon Man* constitutes a bitter commentary on society's intolerance of nonconformists. An attitude of disillusionment, despair, and the loss of confidence in the traditional societies is now being reflected in many of the literary pieces written for children.

Addiction and Disabilities. The concern about young people's involvement in the use of drugs or alcohol is apparent in contemporary titles. Among the books that comment on the drug problem, two of the most honest and comprehensive are *Go Ask Alice* and *The Loners*. Our concern about drugs is reflected also in the exciting science fiction novels by Robert C. O'Brien, *Report from Group 17* and *Z for Zachariah*.

The behavior of alcoholics and their families is accurately portrayed in *Take My Waking Slow* by Gunilla Norris and *I'll Get There. It Better Be Worth the Trip* by John Donovan.

Authors, editors, and the general public are fairly informed about physical, mental, and emotional disorders and handicaps and realize the need for increased awareness and understanding. With intelligent reading guidance, young readers of fiction can be made more sensitive. There are now books about the problems of adolescence. Schizophrenia, autism, mental retardation, senility, blindness, cerebral palsy, and other illnesses are handled with insight as well as sympathy.

Several fascinating comments about the plight of the elderly, especially the senile elderly, are found among the current literary offerings, notably *The Hundred Penny Box* by Sharon Bell Mathis, *Matt's Grandfather* by Max Lundgren, *A Figure of Speech* by Norma Fox Mazer, and *Good Old James* by John Donovan.

Translations. The advancement of technology that has made other countries easily accessible to us has led to increased curiosity about foreign literature. There are some excellent literary selections in translation available for young readers. Two examples are *An Old Tale Carved Out of Stone* by A. Linevski, a Soviet archeologist, and *The Satanic Mill* by Otfried Preussler, translated from the German by Anthea Bell.

Another interesting incident in the trend of translations is the book that comes from several artistic hands. The stories are translated by people from abroad, and when the writer does not do his or her own art work, talented foreign artists illustrate the translations or adaptations. The productions are fascinatingly unique. Lieselotte Schwartz has created a stunning version of Robert Browning's narrative poem *The Pied Piper* and the famous *Sleeping Beauty*, illustrating her stories with full-page Salesian styled collage pictures and paintings in vivid colors.

Other trends in literature for children can be identified and explained, but it should be apparent from this overview that we now have a wholesome variety of literary offerings for children. We are fortunate that our publishers have withstood the pressures of conformity and censorship. We find publications that range from the most meretricious to the purest expression of literature, from the experimental book to the bestseller. Publishers both set and follow trends, and people are reading with pleasure and enthusiasm what the publishing industry is producing. We are indeed fortunate that we now have such a rich variety for our children.

Patricia J. Cianciolo
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STORIES FOR PRIMARY CHILDREN

ABC and Counting

Adler, David A. **Three-D, Two-D, One-D**. Illus. Harvey Weiss. T Y Crowell 1975. 6-9.

Volume, Area, and Length are the three dimensions which are very ably explained in another easy math book by Adler. The many humorous drawings aid greatly in simplifying these often elusive concepts. Adler suggests using simple, common materials (such as blocks, juice cans, and napkins) to help understand the three dimensions.

Anno, Mitsumasa. **Anno's Alphabet: An Adventure in Imagination**. Illus. by the author. T Y Crowell 1974. 5-up.

A challenging and creative alphabet book. Each three-dimensional capital letter of the alphabet is accompanied by a full-page picture in color of an object whose name begins with that letter. Look carefully in the border decorations on each page for more objects beginning with that same letter.

Baskin, Hosea, Tobias Baskin, and Lisa Baskin. **Hosie's Alphabet**. Illus. Leonard Baskin. Viking Pr 1972. 5-8.

A sophisticated blend of mind-stretching and imagery-building captions and accomplished, expressionistic paintings of creatures make this a contemporary masterpiece of graphic art and literature.

Carle, Eric. **The Very Hungry Caterpillar**. Illus. by the author. Collins-World 1972. 4-7.

An innovative counting book incorporating the life cycle of a caterpillar who eats an amazing variety and quantity of foods. Clever die cuts showing what the caterpillar eats each day of the week and the use of bold, colorful pictures add to the uniqueness and appeal of this book.

Charles, Donald. **Count on Calico Cat**. Illus. by the author. Childrens 1974. 3-6.

Calico Cat cleans up one to ten pieces of junk that are cluttering up his yard. Colors are bright and cheerful and children will enjoy the happy illustrations.

Charles, Donald. **Letters from the Calico Cat**. Illus. by the author. Childrens 1974. 4-6.

Bright, colorful, and happy, Calico Cat cavorts through adventures with other little animals. The words used a-z are fine beginning vocabulary for the just-about-to-read group;

but even before that time, children will enjoy the vitality of the illustrations. Capital and lower case letters are clearly written.

Cretan, Gladys Y. **Ten Brothers with Camels**. Illus. Piero Ventura. Golden Pr Western Pub 1975. 4-8.

A counting book with two big pluses: first of all, the colorful illustrations of Piero Ventura, who has also recently written and illustrated *Book of Cities* (Random House 1975); secondly, this counting book has such a good story line that the young readers may not realize they've been hooked into counting to ten many times, and have even done some simple math in the process—wondering why only nine camels are around when the feast is to be for ten brothers.

Delaunay, Sonia. **Alphabet**. Illus. by the author. T Y Crowell 1972. 4-8.

An exceptional combination of graphic art, poetry, and the twenty-six letters! An abstract painting in bright, clear colors has been created around each letter, and accompanying each painting is a rhyme chosen from classical and traditional children's literature that begins with the featured letter.

Feelings, Muriel. **Moja Means One: Swahili Counting Book**. Illus. Tom Feelings. Dial 1971. 5-10.

A counting book that familiarizes the reader with number concepts *and* some basic aspects of East African life. Includes a map which shows the countries where Swahili is spoken. Stunning, double-spread representational paintings add considerable depth to this unique counting book.

Greet, W. Cabell. **My First Picture Dictionary**. Lothrop 1970. 5-8.

Eight hundred words arranged alphabetically within major categories are presented approximately five to a page. Showing both singular and plural spellings, each noun (about 700 included) is used in at least one simple sentence, is accompanied by a small colored illustration, and is listed in a comprehensive index. The definitions, stressing action, are useful.

Hefter, Richard, and Martin Stephen Moskof. **Everything: An Alphabet, Number, Reading, Counting, and Color Identification Book**. Illus. by Richard Hefter. Parents 1971. 4-7.

An unusual combination of alphabet, numbers, words and colors. Some good descriptive words are included. Illustrations are in deep colors.

Hoban, Tana. **Count and See**. Photos by the author. Macmillan 1972. 4-7.

Another book of black and white photographs by Tana Hoban. Objects to count are clearly defined and should help the young child. Sets or groups are introduced as the members go by tens from twenty to fifty.

Hunter, Julius. **Absurd Alphabedtime Stories**. Illus. Ronald Gomez. Bethany Pr 1976. 5-8.

Written by a news anchorman for KMOX in St. Louis and illustrated by an advertising director of design, this book uses rhyming puns in abundance. The verses, plus the colorful cartoon animals used in the illustrations, make this an ABC book to delight children and amuse adult readers. Who could resist a little lost "missing lynx"?

Klein, Leonore. **D Is for Rover**. Illus. Robert Quackenbush. Harvey 1970. 5-8.

This book may not be fully understood by children in the first grade who still cannot visualize the alphabet concept. For some older children it may produce some laughs as they remember their alphabet problems. It is written in good taste.

Kraus, Robert. **Good Night Little ABC**. Illus. N.M. Bodecker. Springfellow Bks 1973. 4-6.

Humor and surprise are combined in this clever ABC book in which an animal with three names appears for each letter. From "Good night little A. Alfred Alvin Alligator" to "Good night little Z. Zorba Zachary Zebra," the surprise never fails. Even Xenophon Xerxes Xiphosura, with a footnote that this is a horseshoe crab, brings a laugh. Bodecker adds to the pleasure by including a tiny stuffed animal just like the big one on each page and colorful print fabrics in clothing and bed covers.

Kraus, Robert. **Good Night Little One**. Illus. N.M. Bodecker. Springfellow Bks 1973. 3-6.

Kraus and Bodecker have combined their talents to give young children another delightful counting book. The slim text, "Good night little one, Day is done, Good night little two, Peek-a-boo," continues to ten and is pleasantly enhanced by the illustrations. The first illustration simply shows a child in his bunny pajamas going to bed. The surprise on each subsequent page where another child just like him appears makes it a game to guess where the next one will show up.

Little, Mary E. **ABC for the Library**. Illus. by the author. Atheneum 1975. 3-6.

Not really an alphabet book, since its primary purpose is to familiarize very young students with the library so they will know what to expect if they haven't already visited there. Written by a children's librarian who wants to convey the joy and wonder to be found in knowledge, plus the fun of story hours, films, and records.

Livermore, Elaine. **One to Ten, Count Again**. Illus. by the author. HM 1973. 5-8.

A clever new idea for a counting book. The reader is invited to find the correct number of animals hidden in the picture—a game children love to play. After building up to ten, the animals leave the scene where they were first shown, and all eventually end up in a very big house—together. Intricate line drawings cleverly conceal and reveal the animals.

McDonald, Jill. **Counting on an Elephant**. Illus. by the author. Puffin Penguin 1976. 4-7.

On a foggy night, Sam volunteers to go out for his mother, who is baking cookies but is out of ginger. On his way to the shop he is met by a witch, two dogs, three cats, four fairies, five frogs, and an assorted entourage. When the sun comes out, they're surprised to see where they've been walking! A colorful pamphlet by Penguin, sure to hold the interest of the beginning reader.

Mendoza, George. **The Marcel Marceau Alphabet Book**. Photos by Milton H. Greene. Doubleday 1970. 6-10.

Famous mime Marcel Marceau, dressed as a clown, pantomimes appropriate activities and objects to illustrate each letter of the alphabet. Text accompanied by black and white photographs.

Mendoza, George. **The Scarecrow Clock**. Illus. Eric Carle. HR & W 1971. 3-6.

Designed to painlessly teach a child how to tell time, this book with its attractive collage illustrations should be highly effective.

Oxenbury, Helen. **Helen Oxenbury's ABC of Things**. Illus. by the author. Watts 1972. 4-7.

Humorous full-color, ink and pastel illustrations depict situations and objects beginning with each respective letter of the alphabet. Examples: "a hippo and a hare happily habitating in a hospital," "a pig and a pelican posturing and parading on a pier." Excellent as a motivator for creative writing.

Yolen, Jane. **An Invitation to the Butterfly Ball**. Illus. Jane Breskin Zalben. Parents 1976. 4-8.

Told in pictures and verse this beguiling storybook introduces the various animals who are invited to the Butterfly Ball. "One little mouse in great distress, Looks all over for a floor-length dress" and preparations begin for the great event. Ms. Zalben's whimsical illustrations are a sheer delight. Chosen as an outstanding book in Junior Literary Guild selection.

Animals

Allen, Jeffrey. **Mary Alice: Operator Number 9**. Illus. James Marshall. Little 1975. 6-8.

Mary Alice is a plump yellow duck whose only job as telephone operator is to give callers the correct time. Everyone in town relies on her. But then she develops a cold and is sent home by her boss, who says anyone could do her easy job until she gets better. Many animals try out for the position, while Mary Alice frets at home, sure she will be fired. But the ending is a happy one.

Aruego, Jose. **Pilyo the Piranha**. Illus. by the author. Macmillan 1971. 5-8.

An ingenious story about the battle of wits carried on by a clever sloth and scheming piranha. Action-filled, cartoon-styled, line and wash illustrations dramatize how Pilyo is changed from a predator to a protector.

Bate, Lucy. **Little Rabbit's Loose Tooth**. Illus. Diane De Groat. Crown 1975. 4-7.

When Little Rabbit's first tooth comes out, she is very excited and thinks of all the things she can do with it. She claims she doesn't believe in the tooth fairy, but then again, Mother Rabbit says the tooth fairy sometimes leaves a dime! So Little Rabbit decides to give it a try, guarding her own theory about the tooth fairy.

Baumann, Hans (translator Elizabeth D. Crawford). **The Hare's Race**. Illus. Antoni Boratynski. Morrow 1976. 4-8.

A variation of the tale about the hare and the tortoise; in this story the hare races against a mole, the former running ten meters above ground while the latter digs ten meters underground. Full-page paintings in full color illustrate this version in which the rabbit loses the race but has far more fun than the mole.

Baumann, Kurt. **Joseph, the Border Guard**. Illus. David McKee. Parents 1972. 5-8.

Joseph, a soft-hearted, music-loving guard at the borders of a small village, lets a musical rat go through. The rat is being chased by a cat chased by a dog chased by the King. For shirking his duty, Joseph is imprisoned by the King; but the guard's kindness pays off when the animals rescue him. Beautiful, vibrant, primitive folk art illustrates this picture book.

Bednarik, Rosi, and Susan Bond. **Elefish**. Illus. Rosi Bednarik. Scroll Pr 1971. 5-9.

Beautiful collages masterfully illustrate this amusing and fanciful narrative poem about a small elephant who would rather swim than jump and run in the sand and sun.

Benchley, Nathaniel. **The Flying Lesson of Gerald Pelican**. Illus. Mamoru Funai. HarpJ Har-Row 1970. 4-8.

The pastel watercolors add a great deal to the flying lesson of Gerald. As with many children, Gerald decides he is able to do one job (fishing) before he learns to fly even though Father warns him against it. After a harrowing experience with a barricade, where Father rescues him, Gerald decides his father was right.

Berenstain, Stan, and Jan Berenstain. **The Bear Detectives**. Illus. by the authors. Random 1975. 4-8.

Farmer Ben's prize pumpkin has disappeared from the county fair. Papa Bear dons his detective guise and, led by his equally inept dog Snuff, goes in search of the thief. The young bears accompany him and can only watch as he bumbles from one "clue" to another. A book that can be read easily by young children.

Berenstain, Stan, and Jan Berenstain. **Bears in the Night**. Illus. by the authors. Random 1971. 4-6.

When Mother Bear says goodnight, all the bear cubs go out the window, down a tree, and over a wall to explore in the night. A spooky hoot from an owl sends them back over the wall, up the tree, in the window, and back to bed. The prepositional phrases and reversal of events add to the fun, as do the cartoon-type pictures.

Berson, Harold. **I'm Bored, Ma!** Illus. by the author. Crown 1976. 4-7.

"Nothing to do," is the complaint of Steve, a rabbit. He pouts and frets, throws his toys around, and even throws his toy airplane in the garbage can. Nothing seems to please him. When he sees his friend Pack Rat later obviously enjoying himself with that same airplane, he starts to do some serious thinking about what he has wasted.

Berson, Harold. **A Moose Is Not a Mouse**. Illus. by the author. Crown 1975. 5-7.

Victor, the mouse, is victorious over a huge cat he thought was a moose. A fun story in which the author demonstrates how to play with words.

Berson, Harold. **The Rats Who Lived in the Delicatessen**. Illus. by the author. Crown 1976. 5-8.

Stan lives like a king in the delicatessen, with a menu other rats only dream about. When Morris from the tenement next door slips in one day, Stan invites him to bring his wife and twelve children to live, for after all, there is more than enough food. The crowd swells, quarrels begin, and before long a new animal has taken over as sole tenant.

Bigelow, Robert. **Stubborn Bear**. Illus. Wallace Tripp. Little 1970. 5-8.

Stubborn Bear has an outrageously funny ending. Young listeners are incredulous; they request repeated readings. Tripp's expressive illustrations heighten the enjoyment of this story of a young bear who is set in his eating habits. The pictures do not betray the surprise ending.

Blance, Ellen, and Ann Cook. **Monster Goes to the Hospital**. Illus. by the authors. Bowmar 1976. 5-8.

From the series *More Monster Books*, which includes twelve titles. Twelve others, called *The Monster Books*, were published in 1973 for pre-school, lower primary level. "Monster" is a harmless, appealing, purple blob with lots of child-friends. The plots unravel in language as children learning to read know it. In fact, the reader will want to (with a little encouragement) make up Monster adventures on his/her own. Every classroom should have this Monster around! These small paperbacks are also available in Spanish editions.

Bodecker, N.M. **Miss Jaster's Garden**. Illus. by the author. Golden Pr Western Pub 1972. 6-9.

A quiet story of the way Miss Jaster, a nearsighted sweet lady, feeds Hedgie the Hedgehog every day. One day she plants flowers in the flower garden where he is sleeping in the sun. The rake scratches his back nicely so he lies still while she works. Gradually, the seeds she has sown sprout and bloom right on Hedgie's back. Miss Jaster sees part of her flower garden run out of the gate. Two days later when Hedgie returns she finally understands, and they live together contentedly. Delicate illustrations are in keeping with the tenderness of the story.

Bond, Michael. **Paddington Abroad**. Illus. Peggy Fortnum. HM 1972. 6-10.

Paddington goes to France and he is a reckless, curious tourist. The conversation sparkles with humor and there is plenty of action. Children will enjoy listening to the story.

Bond, Michael. **Paddington Bear**. Illus. Fred Banbery. Random 1973. 4-8.

Here is old friend Paddington back in a simplified picture book version of his arrival and subsequent adoption by the Brown family. The illustrations and format could serve as an introduction or perhaps enticement to the harder series as they help to define the whimsical bear's personality.

Bond, Michael. **Paddington's Garden**. Illus. Fred Banbery. Random 1973. 4-8.

A pleasant book about Paddington's attempt to plant a garden.

Bornstein, Ruth. **Indian Bunny**. Illus. by the author. Golden Gate Childrens 1973. 5-8.

A quiet story relating all the things Bunny will do as he pretends he is an Indian. The delicate illustrations show him finding a feather, climbing a tree to look far out, following a hidden trail, making a campfire, and crawling into his tepee to sleep while his friend the owl sails by to say goodnight. Combining the best of the "When I'm Big" stories and the "Goodnight Moon" gentleness, this makes a tender bedtime tale.

Bradbury, Peggy. **The Snake That Couldn't Slither**. Illus. Syd Hoff. Putnam 1976. 6-9.

As a snake, Simon has everything going for him—or so it seems. He is longer and stronger than any of his peers; but he can't slither or slink. While other snakes wriggle he moves slowly, straight as a stick. Simon is depressed, but there comes a day his lack of mobility and flexibility counts for more than swiftness. Hoff's drawings and an abundance of "s" sounds in the story add to the humor.

Brandenberg, Franz. **I Wish I Was Sick, Too!** Illus. Aliki. Greenwillow Bks 1976. 4-8.

Elizabeth is a cat whose brother Edward is sick in bed. His parents spend extra time with him, relatives come to call—and Elizabeth is very jealous. She is left to do the mundane things like feeding the pets and doing homework. But when the situation is reversed and Elizabeth becomes ill, she learns a valuable lesson.

Brandenberg, Franz. **A Robber! A Robber!** Illus. Aliki. Greenwillow Bks 1976. 4-8.

In the middle of the night Edward hears snoring and, convinced that it is a robber, he hides his stamp collection under the covers. His sister Elizabeth hears snoring, thinks it is a robber, and hides her seashell collection under the covers. In the morning they are surprised to discover the real night visitors and snorers were their Uncle Peter and Aunt Ann. Line and wash drawings in fresh pastel shades add to the charming surprise-filled story. Same "catkid" characters in *No School Today!* and *A Secret for Grandmother's Birthday*.

Brinkloe, Julie. **Gordon's House**. Illus. by the author. Doubleday 1976. 5-8.

Gordon is a bear who is often befuddled, as these five stories about him and his friends indicate. When he reads a book about how to attract birds, Gordon decides to try it; he stands absolutely still, pretending to be a tree. Before long, birds build a nest on his head and he must remain motionless rather than disturb things. Moral: success can be frustrating.

Brook, Judy. **Tim Mouse Goes down the Stream**. Illus. by the author. Lothrop 1975. 5-8.

Gay pictures and a spritely text enliven this story of Tim Mouse who sets off with his friend, Mr. Brown, the hedgehog, to rescue Willy Frog from fierce river rats. Plenty of action and suspense to keep the young reader interested.

Carle, Eric. **The Mixed-Up Chameleon**. Illus. by the author. T Y Crowell 1975. 5-8.

Constantly changing colors to blend with whatever background he happens to choose, the chameleon is very content with his lot, happily catching unsuspecting flies that don't detect his presence. Then he happens to see a zoo with many marvelous animals, and immediately he longs for certain characteristics of each. When he acquires all, he wishes to be his old self, because a fly has come into view.

Carlson, Natalie S. **Marie Louise's Heyday**. Illus. Jose Aruego and Ariane Dewey. Scribner 1975. 5-8.

Marie Louise is a young mongoose. She's planning a big day for herself. She's found a huge banana and decides it means a day of luck. But when she gets home she finds her mother has committed her to sit with the five possum children. They manage to make a shambles of lunch, wear Marie Louise out providing entertainment for them, and then top off the afternoon by eating poison berries; their babysitter saves their lives and receives a simple but meaningful reward.

Chorao, Kay. **Ida Makes a Movie**. Illus. by the author. Seabury 1974. 6-9.

Ida, a young female cat, decides to make a movie during her summer vacation. The film wins a contest and is a success; but Ida is terribly disappointed when she hears how the judges have completely misinterpreted her movie. She handles her dilemma gracefully, however, proving truth is the best policy. Intricate black and white line drawings, highlighted with tones of green, pleasantly portray the moods and personalities of the animal characters.

Christian, Mary Blount. **Scarabee, the Witch's Cat**. Illus. Sybil McEntire. Steck-V 1973. 4-7.

Scarabee, the witch's cat, longs for someone to play with. Not until Scarabee brings home a magic recipe (for chocolate candy) that the witch tries out does he get his wish. The pop art illustrations break the stereotype of witches and cats.

Clymer, Eleanor. **Horatio's Birthday**. Illus. Robert Quackenbush. Atheneum 1976. 5-9.

Like all cats Horatio has a mind of his own. His family is in for a surprise when he arranges the biggest "treat" of them all for his birthday. The beginning reader will enjoy the adventures of Horatio as he determines to do something about Mrs. Casey's grandchildren and find friends of his own. Mr. Quackenbush's illustrations add much to the merriment of the story.

Conford, Ellen. **Impossible Possum**. Illus. Rosemary Wells. Little 1971. 4-8.

Randolph cannot sleep by hanging from his tail as do other possums and needs some sticky sap to hold him up. When the sap supply dries up in winter, he is unable to hold on until his sister gives him some water, telling him that it is sap. The confidence provided works and all is well. Detailed line drawings with splashes of red highlight the mood and action.

Craig, Paula M. **Mr. Wiggle's Book**. Illus. Celeste K. Foster. Denison 1972. 5-8.

Proper care of books is explained through Mr. Wiggle's experiences of bad treatment. Clear, rhymed verse and simple drawings of a bookworm (Mr. Wiggle) make the message palatable and effective.

Crawford, Thomas. **Elephant in Trouble**. Illus. Veronica Buffington. Troll Assocs 1970. 5-9.

Obvious humor that primary age children will enjoy shows Marvin playing tricks on everyone else. For example: "Here is an elephant sleeping. Here is Marvin. Splash! Here is a wet elephant not sleeping." Marvin squirts three elephants before the trick is turned on him, and the last picture shows him dripping wet with a sheepish grin on his face.

Daly, Kathleen N. **Bruno Bear's Bedtime Book**. Illus. Richard Hefter. Larousse 1976. 4-8.

Bruno lives a quiet life by himself until one day when his mailman (a turtle) delivers a letter saying all his nieces and nephews will be arriving that day for a visit. They pile off the bus, and the distraught Bruno has his hands full until he discovers they will be quiet for a bedtime story. So begins the nightly ritual that continues until their vacation is over. Stories and rhymes, old and new, with the young bears' chatter to tie it all together.

Dauer, Rosamond. **Bullfrog Grows Up**. Illus. Byron Barton. Greenwillow Bks 1976. 5-8.

When two mice, Matt and Chris, bring a tadpole home from the pond as a pet, their parents grudgingly agree to let them keep it. Before long the little bullfrog loses his tail, grows long legs, and keeps on growing. Father mouse is exasperated: "What kind of bullfrog is this? He eats hamburgers, has pillow fights, and plays cards all day." A solution must be found that will satisfy all concerned.

d'Aulaire, Ingri, and Edgar Parin d'Aulaire. **The Terrible Troll Bird**. Illus. by the authors. Doubleday 1976. 5-8.

This most recent work by a Caldecott Medalist writing team is an adaptation of a picture book they published in 1933. But the book is an entirely new creation, rewritten and with different illustrations. Four children, walking in the forest to gather wood, are accosted by a "huge bird" with "evil eyes" (looking very much like a psychedelic rooster). The family is convinced the troll bird wants to carry off their horse. How the terrible bird and his owners are eventually defeated makes an adventure young children are sure to enjoy.

de Brunhoff, Laurent. **Babar and the Wully-Wully**. Illus. by the author. Random 1975. 5-8.

Three elephant children find a lovable-looking, rare wully-wully and adopt it as a pet. It's a happy situation for all until the leader rhino kidnaps the animal. He keeps it in a cage, and is furious when the elephants rescue it. All the rhinos charge and re-capture the wully-wully once again. All-out war seems the only solution until young Flora works out a peaceable solution that makes friends of everyone. Colorful drawings complement the excellent text.

Delton, Judy. **Rabbit Finds a Way**. Illus. Joe Lasker. Crown 1975. 5-8.

Rabbit always looks forward to carrot cake at Bear's house, but on this particular Saturday, after passing up treats offered by Duck and Squirrel, he finds Bear still asleep. His disappointment doesn't last long, however, because he discovers a way to satisfy even a rabbit's appetite for carrot cake. The story is treated in a nonsexist way (e.g., a female squirrel is shown building a front porch addition to her tree house), but the point is not belabored.

Delton, Judy. **Two Good Friends**. Illus. Giulio Maestro. Crown 1974. 5-7.

Differences in habits and personalities are resolved and a lasting friendship formed. Duck is a fastidious housekeeper, but never cooks anything. Bear is always baking, but his house is a mess and he can't find a clean plate or fork to serve Duck a piece of pie. When the two friends learn to share their talents and overlook each other's shortcomings, friendship results. 1974 ALA Notable Children's Book.

Delton, Judy. **Two Is Company**. Illus. Giulio Maestro. Crown 1976. 5-7.

Jealousy and possessiveness in a friendship are subtly brought out as Chipmunk moves into the neighborhood and starts innocently claiming some of the time formerly shared by Duck and Bear alone. Bear is upset and grumbles until an unexpected act of kindness makes him change his mind about the new neighbor.

Dickens, Frank. **Fly Away Peter**. Illus. Ralph Steadman. Scroll Pr 1970. 5-8.

A giraffe who has a short neck and a bird who can't fly become friends. Quite by accident while they are playing a game of hide-and-seek the giraffe's neck is stretched and the bird is able to fly. Action-filled cartoon-styled watercolor paintings in full color complement the text of this lighthearted fantasy.

Dickson, Naida. **Just the Mat for Father Cat**. Illus. by the author. Denison 1971. 4-7.

Cathy Cat goes shopping for a mat for Father Cat to sleep on. She has definite ideas what will be suitable and turns thumbs down on all the strange shapes and wild colors she is shown. She makes a selection and from the pleased look on Father Cat's face, the choice was a good one. Although there is a limited vocabulary and a linguistically regular word choice, the story does hold together.

Duvoisin, Roger. **The Crocodile in the Tree**. Illus. by the author. Knopf 1973. 4-8.

An account of how a friendly crocodile becomes accepted by the animals of the barnyard and eventually by the farmer and his wife. Very imaginative, with a didactic ending.

Duvoisin, Roger. **Jasmine**. Illus. by the author. Knopf 1973. 4-8.

Jasmine, the cow, wants to be different from the other barnyard animals. A pleasant story of individuality. Expressive illustrations.

Duvoisin, Roger. **Periwinkle**. Illus. by the author. Knopf 1976. 4-8.

A giraffe that can speak English is an oddity in an area where all other animals grunt, trumpet, or bellow. So Periwinkle is lonely. When she meets a frog who also speaks the language, both are delighted and talk incessantly at the same time. They part angrily; next time neither wants to monopolize the conversation. They part angrily again. The third time, both have learned conversations should be *with*, not *at*—and they stay friends.

Duvoisin, Roger. **Petunia's Treasure**. Illus. by the author. Knopf 1976. 4-8.

While swimming in the river near the farm, Petunia finds a big chest underwater. She doesn't open it, but is convinced she's a rich goose—and tells her barnyard friends. Convinced by her story, each of them starts thinking how her wealth can serve their own wants. Poor Petunia can't sleep nights worrying about her treasure. One day she dives deep again to take a better look, and finds the solution to her problem.

Erickson, Russell E. **Warton and Morton**. Illus. Lawrence Di Fiori. Lothrop 1976. 5-9.

The sequel to *A Toad for Tuesday* is great fun as the brother toads, Warton and Morton, finish their spring cleaning and go off to explore mysterious happenings in the swamp at the end of the stream. Beavers, eerie harmonica music, and muskrats are but a few of the surprises in store for them. The black and white ink drawings capture the merry mood of the adventure and enhance the charm of the text.

Fatio, Louise. **Hector Penguin**. Illus. Roger Duvoisin. McGraw 1973. 4-8.

Hector Penguin falls from the back of the truck that is taking him from one zoo to another and finds himself in a forest filled with animals he has never seen. The rabbit, ducks, fish, raccoon, heron, turtle, owl, and dog have never seen a penguin, either, and they have quite a time deciding what he is. Because they don't know, Hector also wonders who he really is. Duvoisin's combination of delicate wildlife and broad humor enlivens the gentle story.

Flora, James. **Stewed Goose**. Illus. by the author. McElderry Bk Atheneum 1973. 5-9.

Tiring of a berries and honey diet, Mr. Bear decides to roast a foolish young goose, Walker, and devises many tricks to catch him. Children will enjoy the amusing situations, which they will see through at once. Pictures in predominantly brown and green carry out the fun.

Flory, Jane. **We'll Have a Friend for Lunch**. Illus. Carolyn Croll. HM 1974. 5-8.

This is a comic story about cats who dislike birds. They join a bird watchers club to learn more about birds' habits and nests, thinking that they will find out the best way to catch them. But the cats discover they can't eat or even hate birds they know. Full color, line and wash drawings are humorous illustrations and a nice complement to this allegory.

Freeman, Don. **Flash the Dash**. Illus. by the author. Golden Gate Childrens 1973. 5-9.

Flash and Sashay, two personable dachshunds, go through some trials and tribulations while finding their roles in life.

At first, Flash is lazy while Sashay works. Later, she insists that he go out and earn the food for them. Flash turns out to be an excellent telegraph delivery boy and earns the title "Flash the Dash." Eventually, Flash returns to his lazy ways and nearly misses an important telegraph—to him—announcing the birth of his and Sashay's three pups. Freeman's delightful illustrations add humor and warmth to the story.

Freeman, Don. **Penguins, of All People**. Illus. by the author. Viking Pr 1971. 5-8.

Ambassador Peary B. Penguin is invited to attend a special meeting of the United Nations. Whether one reads the words or looks only at the cartoon-styled pictures, he will find an exciting tale. Ambassador Penguin, in his address to the august assembly, repeats his son Pengo's message, "Aaark, aaark!"—and that is sage advice for both people and penguins. The illustrations not only add to the refreshing humor of the story, but provide glimpses of Antarctica, New York City, and the United Nations Building.

Hardendorff, Jeanne B. **Slip! Slop! Gobble!** Illus. Emily McCully. Lippincott 1970. 5-8.

A cumulative folktale in which a cat eats everything from a parrot to elephants. When he finally eats two landcrabs, they cut a hole in his side and everyone leaves. Illustrations are black and white wash drawings with four colors.

Hefter, Richard. **The Strawberry Book of Colors**. Illus. by the author. Larousse 1975. 4-6.

Max, Jack, and Axle are three bears who are employed by Acme Painting Company. Each specializes in one color—red, yellow, or blue. Working next to one another they often spill or bumble, so that the reader is able to see, for instance, that red and yellow combine to make orange; blue and yellow to make green. An entertaining introduction to primary colors and how to mix them to create a rainbow of combinations.

Heller, Friedrich C. (translator Georgess McHargue). **The Children's Dream Book**. Illus. Walter Schmogner. Doubleday 1972. 5-10.

A series of tongue-in-cheek dream analyses featuring wonderfully imaginative and zany animals addressed to children in the Age of Aquarius. Illustrated with appropriately droll line and wash drawings.

Hoban, Russell. **Dinner at Alberta's**. Illus. James Marshall. T Y Crowell 1975. 6-8.

Arthur Crocodile has terrible table manners, does all the wrong things like talking with food in his mouth, spilling milk—and he has a sister who tattles on him incessantly. So mealtimes are no fun. Then he develops a crush on Alberta, and learns she is inviting him to dinner with her family in a week. Arthur's family gives him a crash course in good manners and he performs admirably, even passing along some pointed tips on etiquette to Alberta's messy brother Sidney.

Hoff, Syd. **Amy's Dinosaur**. Illus. by the author. Windmill Bks 1974. 4-7.

Amy and her friends are greeted in the litter-strewn woods by a friendly dinosaur. He has left his museum to warn them that other forms of life could become extinct if people don't keep their environment clean. The determined group cleans up the woods and then the grateful city.

Hoffman, Rosekrans. **Anna Banana**. Illus. by the author. Knopf 1975. 5-8.

Father Ape is delighted to hear that Mother Ape is pregnant. When their daughter is born, Mother Ape puts off telling father it's a girl because he wanted a son. Anna Banana is called James Charles until father finds out the truth. A whimsical story that would be good read aloud.

Hogrogian, Nonny. **Billy Goat and His Well-Fed Friends**. Illus. by the author. HarpJ Har-Row 1972. 5-8.

Billy Goat runs away from the farmer because he overhears him stating that the goat is now fat enough to be eaten. Illustrated with entertaining and action-filled pastel sketches.

Hough, Charlotte. **Pink Pig**. Illus. by the author. Puffin Penguin. 4-8.

No stripes, no spots, no different colors. Pink Pig compares himself with other animals and feels something is lacking. But eventually he comes to accept his size and coloring. Few words tell this simple but memorable story. For another easy reader in paperback by the same author, see *Bad Cat* (Puffin-Penguin 1975).

James, Thomas. **Harry Helps Out**. Illus. Veronica Buffington. Troll Assocs 1972. 4-9.

Mother and Father Bear are very busy cleaning the house, the car, and doing lots of chores. Harry wants to help, but always ends up causing more trouble than he is worth. They send him to help Grandpa Bear build a model ship but that, too, turns into disaster. A happy solution is found when Grandpa takes Harry fishing and his helpfulness is directed in more useful ways.

Jewell, Nancy. **The Snuggle Bunny**. Illus. Mary Chalmers. HarpJ Har-Row 1972. 4-8.

Soft drawings illustrate a simple little story of a lonely bunny who wanted affection and found it.

Kellogg, Steven. **The Orchard Cat**. Illus. by the author. Dial 1972. 4-8.

In this cautionary tale, Cat (a "stinker, a bully, a punk") learns love and humility. The text, done in rhymed couplets, is full of vitality, well-matched by expressive monochromatic illustrations that frequently move in animated series. Enough material for an extended story is included in the pictures.

Kessler, Leonard. **On Your Mark, Get Set, Go!** Illus. by the author. HarpJ Har-Row 1972. 5-8.

The animals decide to have their own Olympic Games. This is a parody on the race between the tortoise and the hare. Told by way of simple text and fast action, with clever cartoon-styled line and wash drawings, it features a wiggling worm as the Olympic relay race winner. Children will enjoy listening or they can read it for themselves.

Kishida, Eriko. **The Lion and the Bird's Nest**. Illus. Chiyoko Nakatani. T Y Crowell 1973. 4-6.

This is a simple but gently moving story of Jojo, an aging lion, and a small bird who needs his help to protect her nest. She builds her nest in his crown. The eggs hatch and the little birds delight Jojo with their attention and singing. Soon other animals see the birds playing about Jojo and decide they need not fear him either.

Klein, Leonore. **Picnics and Parades**. Illus. Jacqueline Chwast. Knopf 1976. 3-7.

Noodle soup or spinach and apple dumplings for breakfast? Yes, anything goes in this merry scamper through picnic ground and parade route, birthday party and ice cream social. Beginning readers will chuckle over the antics of Ms. Chwast's lighthearted animals and Ms. Klein's nonsense text.

Klein, Norma. **Dinosaur's Housewarming Party**. Illus. James Marshall. Crown 1974. 5-8.

A group of animal friends help Dinosaur celebrate moving into a lovely new apartment by planning a housewarming party for him. The friends try to outdo each other in choosing presents that will please Dinosaur. Octopus believes that he has chosen the very best, but when the doorman delivers a small patch of purple fabric he thinks there must be some mistake. The friends figure out that it really is a huge purple chair that only needs to be blown up. When they do just that, everyone is pleased and happy with the soft, lovely chair. Marshall's illustrations extend the feeling of love and friendship among the animals. Klein and Marshall make a great combination.

Kraus, Robert. **The Gondolier of Venice**. Illus. Robert Byrd. Dutton 1976. 5-9.

When Gregory, a mouse who is the Gondolier of Venice, discovers that his beloved city is sinking into the sea, he consults with the other gondoliers and the wisest man in Venice. But no one knows how to avoid the inevitable. Luckily, he comes up with an ingenious solution while bathing—the buildings of Venice are put afloat, then anchored and tied in place. Effective black and white pen and ink drawings depict this clever animal fantasy, but also offer young readers an exquisite and authentic replica of Venice in miniature.

Kraus, Robert. **Good Night Richard Rabbit**. Illus. N.M. Bodecker. Springfellow Bks 1973. 4-6.

Kraus and Bodecker have learned and included all the ploys that young children use to keep from going to sleep at night. Mother Rabbit is a very understanding mother who soothes her child and explains each fantasy Richard Rabbit uses. Her voice is calm and her patience is rewarded, for Richard finally says, "I'm glad I have you," and then he says nothing—for he is fast asleep. From the "Night-Lite Library" which also includes: *Good Night Little One* and *Good Night Little ABC*.

Kraus, Robert. **Herman the Helper**. Illus. Jose Aruego and Ariane Dewey. Windmill Bks 1974. 4-7.

Herman is a small octopus who goes about underwater helping others. He helps his mother, father, brothers and sisters, friends, enemies, aunts, uncles, and nearly everyone else in the sea. Suddenly, the clock strikes six and Herman goes home to supper. When his father asks if he may help

Herman to some mashed potatoes, Herman says, "No thanks, I'll help myself." The vibrant colors and Aruego's well-designed illustrations make this a visual treat.

Kraus, Robert. **Milton the Early Riser**. Illus. Jose Aruego and Ariane Aruego. Dutton 1972. 5-8.

Milton, the panda, an early riser, has a problem young children will understand. Awake and lonely early in the morning, he tries every trick he knows to awaken somebody, anybody in the jungle. The Aruegos' full-page color illustrations are perfect for Milton's funny, familiar and ironic dilemma. A "natural" for story-hour reading.

Kraus, Robert. **Pinchpenny Mouse**. Illus. Robert Byrd. Windmill Bks 1974. 5-8.

Crosshatch drawings in black and white and a well-written, easy-to-read text are combined to tell this charming animal fantasy about a warmhearted mouse who buys a mousetrap factory and turns it into a cat trap factory, thus providing a means of employment and safety for a whole community of mice.

Kraus, Robert. **Whose Mouse Are You?** Illus. Jose Aruego. Macmillan 1970. 5-6.

A mouse feeling unloved by his family engages in a fantasy about how he wins their acceptance and affection because he heroically rescues each of them from hazardous situations.

Kroll, Steven. **The Tyrannosaurus Game**. Illus. Tomie de Paola. Holiday 1976. 4-8.

A rainy day makes a dull day for young children at school. When the teacher suggests playing a game, Jimmy starts a new version of "telephone," beginning a story about a tyrannosaurus crashing through the window of his house while he's eating breakfast. One by one the other children add to the adventures of this toothy purple dinosaur, until the unlikely ending. Readers are bound to want to start a tyrannosaurus game of their own.

Kuskin, Karla. **What Did You Bring Me?** HarpJ Har-Row 1973. 4-8.

Edwina is a little mouse who learns that it is best to love "things" less and her parents more after an experience which involves a witch and a chocolate-covered snowman. Mr. and Mrs. Mouse are quite upset with their daughter's demands to give her something. She has so many things there is a big problem finding room for everything until the magic "changeroo" occurs. The intricate illustrations accompany this delightfully fresh tale most appropriately.

Lifton, Betty Jean. **Goodnight, Orange Monster**. Illus. Cyndy Szekeres. Atheneum 1972. 6-8.

A surprising friendship is formed when Moogi, a young closet-dwelling monster, meets Ken, a real boy who has a problem going to sleep at night. By the time they part, Ken has taken a step toward maturity. Soft pictures support the gentle story and the reassuring mothers are particularly nice.

Lionni, Leo. **Fish Is Fish**. Illus. by the author. Pantheon 1970. 5-8.

A slight, moral tale to show that one sees the world through his own experience and that you should be content with your lot in life. Told through the friendship of a frog and a fish.

Lionni, Leo. **In the Rabbitgarden**. Illus. by the author. Pantheon 1975. 5-7.

When the two young rabbits, left alone in the garden, can no longer find carrots to eat, they meet a friendly serpent. The serpent convinces them to disregard the warning of the old rabbit who told them not to eat the apples lest they upset the fox who wants the fruit for himself. They eat their fill and manage to escape from the fox with the help of the serpent. Lionni has again provided distinctive, colorful illustrations and story in a style that demonstrates why he has received four Caldecott Honor Book awards.

Lionni, Leo. **Swimmy**. Illus. by the author. Random 1973. 5-8.

A Caldecott Honor Book is now published in paperback. This is the story of one tiny fish who organizes others like him to swim as a large group, in order to frighten their larger enemies. Underwater scenes are subtle, beautiful, full of change as the luminous sea itself. Other books by Lionni available in paperback include: *Frederick*—1973; *Tico and the Golden Wings*—1975; *Alexander and the Wind-Up Mouse*—1974; *The Biggest House in the World*—1973; and *Fish Is Fish*—1974 (all Pinwheel Books by Random House).

Lobel, Arnold. **Frog and Toad Are Friends**. Illus. by the author. HarpJ Har-Row 1970. 4-8.

A collection of five amusing, easy-to-read episodes about a green frog and a brown toad, illustrated with droll and detailed pencil drawings in three colors.

Lobel, Arnold. **Owl at Home**. HarpJ Har-Row 1975. 5-8.

An "I Can Read" book which tells five tales about a homebody, plumpish owl who has more charm than wisdom. For example: he enjoys his two-story house so much that he decides to try being on both levels at once; naturally, no matter how fast he runs, he can't succeed in anything more than tiring himself out.

Mann, Peggy. **King Laurence the Alarm Clock**. Illus. Ray Cruz. Doubleday 1976. 5-10.

When Laurence the lion gets laryngitis, the creatures of the forest become confused. They can no longer depend on the lion's roar to awaken them at the right times. When they wake up on their own, all of them head for the water hole at the same time and the result is disastrous. Myron the mouse arranges for Laurence to get some magic moss; he is cured quickly, is able to roar again, and the forest gets back on schedule. Forty marvelously detailed, action-filled line and wash drawings in rich bright colors illustrate this animal fantasy.

Margolis, Richard J. **Big Bear to the Rescue**. Illus. Robert Lopshire. Greenwillow Bks 1975. 5-8.

Mole lives in a tunnel with a path leading to an abandoned dry well, where he likes to enjoy a nap in the sunshine. That's where he is when Big Bear walks by, tries to wake Mole by calling to him, and decides his friend must be badly hurt because he gets no response. His rescue attempts are well-intentioned, but far from effective.

Margolis, Richard J. **Homer the Hunter**. Illus. Leonard Kessler. Macmillan 1972. 5-8.

After Rabbit pretends he's a ghost, Squirrel and Crow follow his example, forcing Homer to care for them. Clever Homer turns the tables, thus ensuring future harmony. A humorous, easy to read book with appropriate illustrations.

Margolis, Richard J. **Wish Again, Big Bear**. Illus. Robert Lopshire. Collier Macmillan 1972. 6-9.

A humorous account of a bear catching a fish who turns out not only to be clever, but a good friend. In order to escape being eaten, the fish convinces the bear that he is a wish-fish. The clever dialogue is enhanced by Lopshire's broad humor in the illustrations. Good fun for beginning readers.

Marshall, James. **The Guest**. Illus. by the author. HM 1975. 4-7.

A marvelously humorous tale about a friendship between

Mona, a moose, and Maurice, a pink snail! Line and wash cartoon drawings in clear bright yellow, green, and fushia fit this happy and refreshing fantasy.

McPhail, David. **Henry Bear's Park**. Illus. by the author. Little 1976. 6-8.

Actually the park belongs to Henry's father; but, an avid balloonist, he is off on a flight. It's a beautiful park, and Henry works hard to maintain it with the help of a raccoon named Stanley. But as time passes, Henry lets things deteriorate as he worries about the whereabouts of his father. Delicate, imaginative pen sketches.

Miller, Albert G. **Walt Disney's Bambi Gets Lost**. Random 1973. 5-8.

Bambi and Thumper find their way back home through the forest after meeting many animals. The book, designed to encourage reading and containing typical Disney pictures, is written in rhyme and will please many young children.

Murdocca, Sal. **Tuttle's Shell**. Illus. by the author. Lothrop 1976. 6-9.

While taking a bath, Tuttle the Turtle has his shell stolen. So he is hiding inside a pumpkin, crying and trying to enlist the aid of animal friends. All are sure the culprit must be Louis the Pack Rat—and indeed it is; but Louis believes in "finder's keepers" and must be tricked into giving up the shell he is now wearing.

Myller, Lois. **No! No!** Illus. Cyndy Szekeres. S & S 1971. 4-8.

The title of this small book is a mother's frequent advice to her two little hedgehogs in their daily lives. Whimsical pictures illustrate realism.

Niklewiczowa, Maria (translator Alvin Tresselt). **A Sparrow's Magic**. Illus. Fuyuji Yamanaka. Parents 1970. 4-8.

A delightful story of the coming of spring to the forest. Splashy watercolors provide lovely illustrations. The hamster, by refusing to share his wheat, sets off a whole chain of events. The sparrow restores peace to the forest for a happy ending.

Oakley, Graham. **The Church Mice Spread Their Wings**. Illus. by the author. Atheneum 1975. 4-8.

Sampson is the cat whose duty it is to protect the church mice. That's sometimes difficult, particularly when Humphrey gets an idea that all of them should venture out from the church to enjoy nature. Art work is detailed and colorful; text is good for reading aloud, though perhaps too much of a challenge for the very young without explanation. An enjoyable story of some near mishaps and humorous adventures.

Oakley, Graham. **The Church Mouse**. Atheneum 1972. 5-8.

Arthur, a church mouse, and the cat Sampson live happily in the church. Arthur invites all the town mice to live there and things go well until Sampson forgets himself and the congregation leaves. An unusual story, some clever lines, and expressive, amusing pictures, all reminiscent of *Peter Churchmouse* by Margot Austin.

Pène du Bois, William. **Bear Circus**. Illus. by the author. Viking Pr 1971. 5-8.

Because grasshoppers have eaten the food supply, kangaroos carry the koala bears to a new area. In gratitude the bears present a circus but, during it, the grasshoppers return and again the kangaroos help their friends. Colorful, delightful illustrations.

Petersham, Maud, and Miska Petersham. **The Circus Baby**. Illus. by the authors. Collier Macmillan 1972. 5-7.

The trials and tribulations of motherhood are accurately depicted in this tale of a mother elephant who only wants her child to behave properly. Mother Elephant wants her child to eat properly with a spoon from a bowl as she has observed the clown's family doing. She gets into lots of trouble and makes very little progress with her task but it's fun and heartwarming. The paperback edition of an old favorite will extend its readership.

Piers, Helen. **Snail and Caterpillar**. Illus. Pauline Baynes. Heritage 1972. 7-9.

Snail rescues his friend Caterpillar and finds her a home. An unusual and informative story with splendid pictures by a Greenaway award winner.

Pinkwater, Manus. **Blue Moose**. Illus. by the author. Dodd 1975. 6-10.

Mr. Breton owns a restaurant and is a very good cook who feels he's not appreciated by his customers. He hates the cold, snowy winters—until the day he meets a talking blue moose who comes in to warm himself, tries the clam chowder, and finds it so delectable that he stays on as headwaiter (and star attraction) at the restaurant.

Potter, Beatrix. **The Sly Old Cat**. Illus. by the author. Warne 1972. 5-7.

This is the intriguing tale of an unusual tea party, where the hostess is a sly old cat, and the guest an unassuming rat who fears that he might be intended as the dessert. Written and illustrated in 1906, it now appears for the first time as a book. A gem!

Preston, Edna Mitchell. **The Sad Story of the Little Bluebird and the Hungry Cat**. Illus. Barbara Cooney. Four Winds Schol Bk Serv 1975. 5-8.

Line and wash impressionistic sketches add zest and depth to this slight story of a hungry cat who learns the hard way that he can do everything the bluebird can except fly.

Prevert, Jacques. **Bim, the Little Donkey**. Photos by Albert Lamorisse. Doubleday 1973. 5-8.

The little caliph takes Abdullah's Bim. After some adventures the two came together again, and the little caliph learns kindness. The story seems to be largely a vehicle for excellent photographs, a few of which are in color.

Quackenbush, Robert. **Detective Mole**. Illus. by the author. Lothrop 1976. 6-10.

This is a whodunit for the younger set with plenty of chuckles thrown in. Detective Mole, magnifying glass in hand and trusty detective manual at the ready, solves five wacky cases that have been mystifying the other animals. Humorous illustrations by the author add to the deadpan fun.

Quackenbush, Robert. **Pete Pack Rat**. Illus. by the author. Lothrop 1976. 6-9.

Pete Pack Rat rescues the Jack Rabbit Twins, Summers and Winters, and outwits the Wicked Gizzard Coyote, who has been terrorizing Pebble Junction in this fast paced fun-to-read book for younger readers. Once again Mr. Quackenbush has written and illustrated an adventure story that is pitched just right for his young audience.

Rabinowitz, Sandy. **The Red Horse and the Bluebird**. Illus. by the author. HarpJ Har-Row 1975. 5-8.

A rather predictable story; yet readers will enjoy the story of how a bluebird was able to get help for his friend, Red Horse, when his leg got stuck in a deep woodchuck hole.

Raskin, Ellen. **Moe Q. McGlutch, He Smoked Too Much.** Illus. by the author. Parents 1973. 5-8.

Zack, Zelda Mae, and Little Zeke (zebras) spend a week with their rich relative Moe Q. McGlutch, an addicted smoker. Each day involves a problem caused by the smoking, and Little Zeke tells Moe that he smokes too much. Clever drawings and story line lighten the didacticism.

Rayner, Mary. **Mr and Mrs Pig's Evening Out.** Illus. by the author. Atheneum 1976. 4-7.

Ten young piglets are about to be left with a babysitter for the evening while their parents go to a party. Mrs Pig meets the sitter at the door, but is so busy getting ready that she fails to notice the bushy tail of Mrs Wolf, the sitter. She does tell her to feel free to fix herself a snack when the children are asleep. And from that moment, the reader senses what lies ahead for the little pigs. There's a happy ending—unless you're partial to wolves.

Rice, Eve. **Papa's Lemonade and Other Stories.** Illus. by the author. Greenwillow Bks 1976. 6-9.

This collection of stories for the very young reader details small events in the daily life of a family of animals, Mama, Papa, and the five children. In the first story, "Pennies," a piggy bank is broken and replaced by a honey jar shaped like a bear. Colorful illustrations by the author do much to heighten the interest level of the rather low-keyed adventures, though it is difficult to determine exactly what animals the figures represent beyond a vague similarity to "dogs" or woods creatures.

Rockwell, Anne. **No More Work.** Illus. by the author. Greenwillow Bks 1976. 6-9.

Vivid and smile-provoking illustrations enhance this "read-alone" story about three lazy little monkeys who abandon their ship to live on a deserted isle. Their adventures on the island and their encounter with strange beasties should tickle the fancy of young readers. Anne Rockwell, author-illustrator, is well known for her books for the beginning reader.

Rossetti, Christina. **What Is Pink?** Illus. Jose Aruego. Macmillan 1971. 4-9.

A fledgling flamingo starts the questioning with "What is Pink?" Instead of having the mother flamingo give the obvious answer that they themselves are pink, the lines of Christina Rossetti are begun and continued throughout the book. Each question about color could be answered with something much more obvious on each page, but the mother sticks to Rossetti and demonstrates a generation gap par excellence.

Russell, Solveig Paulson. **Motherly Smith and Brother Bimbo**. Illus. Susan Perl. Abingdon 1971. 5-8.

A cat fattens a skinny mouse so that it will make a good meal, but friendship gets in the way. A humorous and clever story; both the wording and pictures are quite descriptive.

Scarry, Richard. **The Funniest Story Book Ever**. Illus. by the author. Random 1972. 4-9.

Richard Scarry never loses his appeal with the young child. Whether he illustrates a dictionary or story book, he wins approval from the pre-school set. This story book is even better, for the slight story lines give him greater opportunity to use his slapstick humor, his surprise endings, and his weird sense of fun to advantage. By now, Richard Scarry readers know the basic group of characters who run throughout most of his work and who appear in short stories.

Steig, William. **Amos and Boris**. Illus. by the author. FS & G 1971. 4-9.

A tender, whimsical story of how two devoted friends, Amos the mouse and Boris the whale, prove to be helpful, loyal mammals when each finds his friend in extreme need of rescue. Illustrations are comical, simple, and rich with feeling.

Stevenson, James. **The Bear Who Had No Place to Go**. Illus. by the author. HarpJ Har-Row 1972. 4-8.

Ralph the bear makes the transition from his life with a circus to life in the woods, a natural habitat. Unrealistic, but a satisfying and interesting story told in three chapters.

Strandquest, Dominique. **Maximus**. Illus. by the author. HarpJ Har-Row 1971. 4-8.

Maximus, a personified animal, lives contentedly in a small town. Being rich, he knows nothing of poverty until he meets Glorious. She tells him of the hardships people endure and he takes steps to remedy this. The black and white illustrations are accented with blues and browns.

Thomas, Patricia. **"Stand Back," Said the Elephant, "I'm Going to Sneeze!!"** Illus. Wallace Tripp. Lothrop 1971. 5-8.

Raucous humor shows what happens when the elephant sneezes. Although a tiny mouse turns the elephant's sneeze into a laugh, the results are equally disastrous. Told in nonsense verse and illustrated with cartoon-style drawings.

Titus, Eve. **Anatole in Italy**. Illus. Paul Galdone. McGraw 1973. 5-8.

Anatole travels to Italy to solve the problems of the bankrupt Vivaldi Cheese Company with his customary aplomb. The scene of the 10,000 mice is top-notch fun, the familiar spritely illustrations and foreign words express the new location, and the Bernini statue episode, while contrived, is a pleasant highlight.

Tompert, Ann. **Little Fox Goes to the End of the World**. Illus. John Wallnee. Crown 1976. 5-8.

Little Fox describes her frightening adventures on her fantasy voyage to the end of the world. As she tells each new danger, her mother expresses her worry about Little Fox's safety, but Little Fox has a very clever solution to each encounter.

Venable, Alan. **The Checker Players**. Illus. Byron Barton. Lippincott 1973. 5-8.

Friendship and the acceptance of difference are the themes of this story about the tinker (an alligator) and the carpenter (a bear) who both enjoy a good game of checkers. The humorously detailed four-color cartoon illustrations are enriched by the well-chosen vocabulary and sharp dialogue of the text.

Wahl, Jan. **Doctor Rabbit**. Illus. Peter Parnall. Delacorte 1970. 4-8.

Being the doctor for all the animals, Doctor Rabbit wears himself out trying to take care of them. The animals bring flowers and leave quietly as he sleeps. Attractive pen illustrations done against sombre browns and greens.

Wahl, Jan. **Follow Me Cried Bee**. Illus. John Wallner. Crown 1976. 5-6.

Rhymed verse and colorful illustrations tell the story of the brave little Bee who leads all the animals to safety when the dam crumbles following heavy rains. The lilt of the lines and vividness of the pictures make this an especially attractive story to read aloud to young children.

Watson, Nancy Dingman. **Muncus Agruncus**. Illus. Wendy Watson. Golden Pr Western Pub 1976. 5-7.

Muncus Agruncus, a very naughty little mouse, extricates himself from one misadventure after another; but whether he is sailing in the bathtub or decorating a birthday cake, he manages to endear himself to the reader. Told in simple rhyme and gay pictures, this is a fun book for the primary grade reader.

Weil, Lisl. **Walt and Pepper**. Illus. by the author. Parents 1974. 4-8.

From apartment house windows the cat Pepper and the dog Walt glare at each other, but Pepper finds life dull and drab when Walt disappears. A humorous but clear story of animals and friendship.

White, Alicen. **Walter in Love**. Illus. Rosekrans Hoffman. Lothrop 1973. 5-9.

A dog, Walter, is in love with Tita. He waits outside her stage door every night and sends flowers and candy. Tita does not know who is doing all this because Walter writes his letters backwards. She finally breaks the code, falls in love with her secret suitor, and marries him.

Williams, Barbara. **Albert's Toothache**. Illus. Kay Chorao. Dutton 1974. 4-6.

No one believes poor Albert when he complains he has a toothache. Turtles don't *have* toothaches, they all say. But Albert won't eat or play. He just lies in bed. Until Grandmother Turtle arrives! She understands just what to do, because she knows how hard it can be to make yourself understood.

Wilson, Lionel. **The Mule Who Refused to Budge**. Illus. Harold Berson. Crown 1975. 5-8.

A banjo-strumming Mule disrupts the peaceful existence of Hen, Goose, Sheep, and Cow until the clever Bee finds a way to end his clamor. Delightful illustrations, humor, and action combine to make this tale one that pleases young and old.

Wiseman, Bernard. **Morris and Boris: Three Stories**. Illus. by the author. Dodd 1974. 5-8.

In three episodes, Boris the Bear meets Morris the Moose and tries to teach him how to guess riddles, how to say a tongue-twister, and how to play hide-and-seek. Morris is anything but an apt student, and Boris finds himself exasperated each time he tries to explain something. Young readers will be amused as Morris' own simple but misdirected logic befuddles and confounds the bear.

Yeoman, John. **The Bear's Water Picnic**. Illus. Quentin Blake. Macmillan 1971. 4-7.

When the bear invites his animal friends to accompany him on a water picnic, he doesn't anticipate the noisy frogs nor the sandbank. But the day ends as a huge success. Author and artist skillfully blend their talents, each abetting the other as effectively as the frogs aid the animals on the raft.

Zimelman, Nathan. **The Lives of My Cat Alfred**. Illus. Evaline Ness. Dutton 1976. 4-7.

This delineation of antics and involvements of Alfred, a big tabby-brown cat, will please feline enthusiasts. The line and wash illustrations are stunning and perfectly compatible with the brief, easy-to-read text.

Books without Words

Anderson, Laurie. **The Package**. Illus. by the author. Bobbs 1971. 6-up.

A textless, small book with exciting, imaginative black and white etchings. A package is given to the rider in a painting, which starts him on a bizarre journey—where does he take it, what is in the package? There is something of Magritte's wry playfulness with the question of reality in this. It could be used most imaginatively by language arts teachers.

Aruego, Jose. **Look What I Can Do**. Illus. by the author. Scribner 1971. 3-6.

An almost wordless picture book of two carabao (water buffalo) in a series of nonsensical, follow-the-leader antics. The black line drawings with tints of gray, brown, bright orange, and yellow make this an appealing, unusually enjoyable book.

Barton, Byron. **Elephant**. Illus. by the author. Seabury 1971. 4-7.

In a picture book without words, the author has illustrated a little girl's world of reality and fantasy. She sees pictures of elephants wherever she goes until, after a wild dream, she goes to the zoo. Illustrations appear to be a gray wash with highlights of blue, red, and pink.

Barton, Byron. **Harry Is a Scaredy-Cat**. Illus. by the author. Macmillan 1974. 4-7.

Byron Barton has told another nearly wordless story similar to *Where's Al?* Harry is afraid of nearly everything. When his father takes him to the circus, he is carried off by a huge cluster of balloons and is dropped into the middle of the circus activity. These daring adventures cause a change in Harry's behavior. The vivid colors and the childlike drawings by Barton delight the eye.

Bolliger-Savelli, Antonella. **The Knitted Cat**. Illus. by the author. Macmillan 1971. 4-7.

Stylized line illustrations in bold colors tell this wordless story about the adventures of a cat whose mistress forgot to finish knitting his tail.

Fromm, Lilo. **Muffel and Plums**. Illus. by the author. Macmillan 1973. 4-8.

A wordless picture story (in reality nine very short stories) that ranks high for the memorable charm of its heroes—a thoughtful, benevolent lion and a Piglet-type rabbit. Their small adventures, captured in simple, humorous pen and ink sequences, are delightfully domestic and successfully solved.

Goodall, John S. **An Edwardian Summer**. Illus. by the author. McElderry Bk Atheneum 1976. 6-up.

Certainly a different type of wordless book, this is a portrayal of the first ten years of this century when Edward VII was king and England was at peace. Delicate watercolors illustrate scenes of one typical summer day—such as the village, school, pub, cricket match, church wedding. Detail in the pictures will make this a book for all ages to treasure as a record of an earlier, simpler way of life.

Goodall, John S. **Paddy Pork's Holiday**. Illus. by the author. McElderry Bk Atheneum 1976. All ages.

Paddy starts out on a camping trip, becomes hot and tired, is passed by a fancy car before being picked up by a wagon of friendly pigs. There are no words in this book, so the reader has to use imagination to keep the story line flowing. But the full-color illustrations are explicit, and there are half-page insertions to add variety. The camping is a disaster, but only one of Paddy's many adventures that day. Unusual, and unusually well done.

Hefter, Richard. **The Strawberry Word Book**. Illus. by the author. Larousse 1974. 5-9.

This book has no story or plot but is a collection of words and pictures which focus on specific places. Many common items are shown and labeled. Cartoon-type drawings and bright colors make it attractive.

Hoban, Tana. **Circles, Triangles, and Squares**. Photos by the author. Macmillan 1974. 4-7.

Excellent black and white photographs clearly capture a background environment as well as the key words in the book's title. Vocabulary development, via discussion, could go beyond the concepts of circles, triangles, and squares because the photos illustrate so many other common and everyday items.

Hoban, Tana. **Dig, Drill, Dump, Fill**. Photos by the author. Greenwillow Bks 1975. 4-8.

Excellent full-page black and white photos (first page, item at a distance; second page is a close up) of heavy machinery in a city environment aptly illustrate the key words in the book's title. Because the bulk of the book is wordless, it is very helpful to have the last few pages devoted to defining and describing the machinery pictured.

Krahn, Fernando. **A Flying Saucer Full of Spaghetti**. Illus. by the author. Dutton 1970. 4-12.

Mischievous elves try to close the gap between rich and poor in this wordless picture book. Illustrations are line and wash drawings done in cartoon style. Lots of action to keep the attention of young readers with deeper meanings evident to the more mature reader.

Krahn, Fernando. **Who's Seen the Scissors?** Illus. by the author. Dutton 1975. 4-6.

A slapstick wordless story about the adventures of a wayward scissors that belong to a tailor.

Lisker, Sonia O. **Lost**. Illus. by the author. HarBrace J 1975. 4-8.

A wordless book detailing the adventures of two boys lost in the zoo.

Mayer, Mercer. **One Frog Too Many**. Illus. by the author. Dial 1975. 4-8.

Told only by way of action-filled line and crosshatched cartoon-styled drawings, this is a wordless story depicting the length to which jealous Frog will go to get rid of his young master's latest acquisition, another frog. Great as a basis for creative writing or composition activities. A Junior Literary Guild Selection.

Meyer, Renate. **Hide-and-Seek**. Illus. by the author. Bradbury Pr 1972. 4-7.

Using vigorous colors in stylized, action-filled illustrations, this picture book without words tells of an elusive boy playing hide-and-seek with a girl.

Reiss, John J. **Shapes**. Illus. by the author. Bradbury Pr 1974. 4-6.

A colorful presentation of squares, ovals, and circles joined together with other shapes to make pyramids, spheres (and doors, wheels, and sailboats). Very useful as an early concept book.

Sugita, Yutaka. **My Friend Little John and Me**. Illus. by the author. McGraw 1973. 5-7.

A wordless book with large, colorful illustrations depicts a series of marvelous adventures experienced by two friends: a droopy-eyed, long-eared St. Bernard and his mischievous and officious master. Their activities range from playing a piano to building a bridge.

Ueno, Noriko. **Elephant Buttons**. Illus. by the author. HarpJ Har-Row 1973. 4-up.

Simple black and white sketches illustrate this imaginative wordless picture book. From each stuffed animal emerges another, offering a surprise on every page. Will delight the nursery-school-age child and stimulate creative thinking, story-telling, and drawing for the primary-aged child as well.

Wildsmith, Brian. **Brian Wildsmith's Circus**. Illus. by the author. Watts 1970. 4-up.

In bold colors and dramatic style, this wordless picture book illustrates the numerous elements of the circus.

Winter, Paula. **The Bear and the Fly**. Illus. by the author. Crown 1976. 5-8.

A wordless picture book which tells a story and produces smiles through illustrations alone. The only sound is the zzzing of the fly as it goes serenely on its way, undisturbed by the commotion it has produced in the Bear household.

Fantasy

Adams, Richard. **Tyger Voyage**. Illus. Nicola Bayley. Knopf 1976. 6-9.

From the author of *Watership Down* comes this verse tale of a voyage to far off places related by the son of a well-to-do Englishman who is a friend and neighbor to Ezekiel and Raphael Dubb (who are tygers, you know). Their adventure, told in rhymed couplets, takes them to an island, an escape from an erupting volcano, and a gypsy camp before returning to their parlor. The illustrations of Victorian vintage are intricate, striking, and memorable in both detail and color.

Anno, Mitsumasa. **Dr. Anno's Magical Midnight Circus**. Illus. by the author. Lippincott 1972. 4-8.

On a single page of text, the ringmaster introduces the circus and from there follow pages of entertaining magic. The setting appears to be the artist's desk with candle, ink, scissors, matches, and a cup of coffee. The clock reads midnight. At that magical moment the clowns appear, pen tips are juggled, and all his equipment becomes part of the act in the circus. Lovely, delicate visual fantasy is used to stimulate the imagination of the reader/viewer.

Asch, Frank. **Elvira Everything**. Illus. by the author. HarpJ Har-Row 1970. 5-9.

An unusual story of a little girl who gets a mechanical doll for Christmas that can do "everything a kid can do and more" until the child becomes jealous. An imaginative satire, this story is illustrated with busy black and white line drawings.

Balian, Lorna. **The Aminal**. Illus. by the author. Abingdon 1972. 4-7.

When little Patrick finds a new "aminal" pet, his description of it certainly changes as the other children add their imaginative contributions in passing conversations. The surprising denouement brings glee to the reader who has watched the winsome pastel cartoons for clues. Good humor!

Balian, Lorna. **The Sweet Touch**. Illus. by the author. Abingdon 1976. 5-8.

A fantasy which tells of a little girl's dream about an inexperienced genie who makes it possible to turn anything she touches into something sweet; but to the ultimate dismay of both of them, she is unable to turn off the magic. Appropriate illustrations, some in full color, others in uninhibited black and white line sketches, complement the easy-to-read text.

Baylor, Byrd. **Plink Plink Plink**. Illus. James Marshall. HM 1971. 5-8.

Through imaginative verse the author conjures up all sorts of visions of the causes of noises heard through the night and encourages the child to do likewise. Excellent illustrations complement the text to help the child wander freely through the world of fantasy.

Beresford, Elisabeth. **The Wombles in Danger**. Puppets by Ivor Wood. Puffin Penguin 1975. 4-7.

Wombles, if you didn't know, are puppet creatures with dachshund-like noses who spend a lot of time picking up the litter of messy humans. Today they're out to rescue Wellington, one of their own, and must disguise themselves to avoid being seen by people. (See also *The Wombles Make a Clean Sweep*, another Puffin Book.)

Binzen, Bill. **Alfred Goes Flying**. Doubleday 1976. 5-8.

Alfred and his cousin Huckleberry (both toy stuffed bears) decide to go on a vacation. But there's no transportation at hand—so Alfred goes to the junkyard to collect materials to build a plane. And it flies! Sometimes it flies upside down, sometimes sideways; just as Alfred is improving as a pilot, the controls jam and they have to parachute. Full-color photos of the real and make-believe world together.

Black, Irma S. **The Little Old Man Who Cooked and Cleaned**. Illus. Seymour Fleishman. A Whitman 1970. 4-8.

A humorous tale describing the day the little old man was left alone to cook and clean. Young children will enjoy the mishaps as well as the happy ending. Illustrations seem to be water colors with every other page in color.

Bonsall, Crosby. **And I Mean It, Stanley**. Illus. by the author. HarpJ Har-Row 1974. 5-8.

Who is Stanley or is there a Stanley? Is this little girl talking to herself or is someone there to talk to? A little girl, who has discovered the treasure of a pile of rubbish, dons various odd accessories from it as she constructs quite a "thing." Throughout the work on her masterpiece, she holds a running conversation with Stanley, who is addressed as a person behind the fence. The action mounts and suspense is created through text and accompanying lively illustrations. We finally meet Stanley—and what a surprise!

Bourne, Miriam Anne. **Tigers in the Woods**. Illus. Wallace Tripp. Coward 1971. 6-10.

Joey's family was so busy they couldn't be bothered with him, so he and his dog take off for a hike through the woods. They encounter tigers, rhinoceros, a zebra, and other animals besides helping to return a human baby and a baby tiger to their respective mothers. The wild tale reminds one of *Andy and the Lion* in its fantasy enclosed in a realistic beginning and end.

Bright, Robert. **Georgie Goes West**. Illus. by the author. Doubleday 1973. 4-8.

Georgie the Ghost fans will enjoy his western adventures. Georgie meets an Indian boy who is unhappy because thieves have stolen his horse. With the help of Miss Oliver, the owl, and Herman, the cat, Georgie finds the horse and returns it to its rightful owner. The three-color illustrations are even better than early Georgie books. This will enrich Halloween and ghost story collections.

Bröger, Achim (translator Elizabeth Shub). **Good Morning, Whale**. Illus. Gisela Kalow. Macmillan 1975. 5-8.

One of four books, published in 1975, nominated to receive the 1977 Mildred J. Batchelder Award for the outstanding foreign language book published abroad, and now translated into English and published in the U.S. Karl leaves his home on the river and heads for the sea, where he meets a whale. They agree to meet once every six months, and when Karl doesn't appear for a visit, the whale goes up the river looking for him.

Brook, Judy. **Tim Mouse and the Major**. Illus. by the author. Lothrop 1973. 5-8.

Lively illustrations, some black and white, others lovely soft watercolors, portray a band of darling mice, unwillingly whipped into military shape by a dictatorial toy soldier. Their surprise encounter with the "enemy" ends their servitude. A clever idea, needing introduction to American children, with moral overtones.

Brooks, Ron. **Annie's Rainbow**. Illus. by the author. Collins-World 1976. 5-8.

This book, originally published in Australia, won three 1976 awards in that country, including Design Award of the Australian Book Publishers Association. It is a story of a girl who thinks rainbows the most beautiful sight in the world, and who longs to possess one for herself. Her trip through the woods in search of the elusive hues gives Ron Brooks an opportunity to express with delicate paintings the magical radiance of the rainbow itself.

Burningham, John. **Mr. Gumpy's Motor Car**. Illus. by the author. T Y Crowell 1976. 5-8.

John Burningham has twice won the Kate Greenaway Award for outstanding illustration of children's books. Mr. Gumpy is going for a ride in his red roadster and is persuaded to take his friends, animal as well as children, along with him. When rain comes and the car gets stuck, everyone seems to have an excuse for not helping to push. Easy to read and enjoy.

Burningham, John. **Mr. Gumpy's Outing**. Illus. by the author. HR & W 1971. 3-6.

Economical text and skillfully executed crosshatched drawings that alternate with impressionistic watercolor paintings tell about an outing held on Mr. Gumpy's boat by rambunctious animals and children.

Campbell, Peter. **Harry's Bee**. Illus. by the author. Bobbs 1971. 6-8.

Harry and his good friend, a rather conceited huge bee, set off to see the world, from the Prime Minister to the Director of the Natural History Museum. Comical pen drawings, an agreeable ending, and the silliness of it all make this book amusing.

Chaikin, Miriam. **Hardlucky**. Illus. Fernando Krahn. Lippincott 1973. 5-8.

The message of this cautionary tale, "think before you act," is deftly realized through both the cartoon illustrations and the text. The well-designed pages tell of an unlucky man who brings disaster to all until he finally learns, with great effort, to use his head, and thus achieves success.

Charnley, Betty Jo, and Nathaniel Charnley. **Martha Ann and the Mother Store**. Illus. Jerome Snyder. HarBraceJ 1973. 3-7.

Martha Ann's mother did not conform to her wishes, so she took her to the Mother Store and traded her in for a new mother. After trying out a series of mothers who characterized what she thought she wanted, Martha Ann takes her own mother back and begins to understand the reasons for some of the rules enforced. The somewhat heavy moral is lightly handled and the fantasy is exaggerated by the stylized line drawings.

Chorao, Kay. **Ralph and the Queen's Bathtub**. Illus. by the author. FS & G 1974. 6-9.

Driven by the complexities of the middle child syndrome, little Ralph explores his block's haunted house with properly frightening but completely unexpected results. The accompanying intricate pen drawings, imaginatively and generously placed on the pages, perfectly convey a child's view of the grotesque and unusual menage.

Clymer, Eleanor. **The Tiny Little House**. Illus. Ingrid Fetz. Atheneum 1972. 4-8.

An itty bitty house (very forlorn) squished in between two apartment buildings is given a new lease on life when some children and a grandmotherly-type woman open up a cookie shop there. Will have to be read aloud to children due to the vocabulary.

Coombs, Patricia. **Dorrie and the Witch's Imp**. Illus. by the author. Lothrop 1975. 6-11.

There's trouble in Glumgen, and all the nice witches there are blaming Big Witch, who happens to be Dorrie's mother. To patch things up, Big Witch is arranging a dinner party. But while she's running errands, the cook disappears and a substitute arrives to fix the meal. Dorrie gets suspicious, gets locked in a room, and an imp who looks like her magically takes her place. But Dorrie isn't easily defeated. Black and white illustrations of this favorite character with the mismatched socks.

Coombs, Patricia. **Molly Mullett**. Illus. by the author. Lothrop 1975. 6-10.

Molly has a face only a mother could love, but she has more spunk than anyone in her village. The town is being plagued by an ogre who steals their food and gold. The king's troops have had no luck trying to stop him. So Molly sets out to get the job done; she finds help from a blackbird and on her second escape from the ogre, the king witnesses what a "girl, a measley, wheezley, sneezley girl" has been able to do.

Cutler, Ivor. **Elephant Girl**. Illus. Helen Oxenbury. Morrow 1976. 5-8.

Not many little girls have ever dug up an elephant in their garden and then proceeded to bathe it; but then, not many little girls could cope with a name like "Balooky Kjujypop."

This is a charming, funny fantasy. Beautifully illustrated by Helen Oxenbury, it is sure to appeal to the young reader.

Dickens, Frank. **Albert Herbert Hawkins—The Naughtiest Boy in the World**. Illus. by the author. Scroll Pr 1971. 5-9.

Albert visits Parliament to see if the Queen is afraid of spiders. An unusual and humorous story with cartoon drawings.

Dunne, Mary Collins. **Gregory Gray and the Brave Beast**. Illus. Lois Axeman. Childrens 1972. 5-8.

Friendship is a lonely little boy and a stray cat. When Cook, who's in charge says "No!", Cat quickly proves his indispensability. A familiar plot, told in happy, bouncy verse. Accompanied by full-color pictures that capture the fun.

Edwards, Lynne. **Dead As the Dodo**. Illus. Brian Edwards. Parents 1973. 4-8.

When the Dodo reads that his species no longer exists, he travels to Britain to rectify the error in print. But faced with the expensive correction of books and records, Parliament wonders whether the Dodo should not really become extinct. Unusual story with an ecological slant.

Emberley, Ed. **Klippity Klop**. Illus. by the author. Little 1974. 5-8.

Simple line drawings on soft brown pages tell the story of a knight on a dappled horse who leaves the comforts of his castle in search of adventure. Over a bridge, through a field, to a cave where a dragon lets them know they're not welcome. The trip back to the castle is less leisurely, and the knight arrives home rumpled but relieved to be finished with adventuring.

Flora, James. **The Great Green Turkey Creek Monster**. Illus. by the author. Atheneum 1976. 5-8.

The sheriff is alarmed by windows breaking. A monstrous vine has started growing in the seed store; it completely disrupts the town, opening fire hydrants and putting pies in mailboxes. Only Arnie Bargle's house is spared, and when the reason for that is determined, the vine can be put back into its seed box to stay until next Fourth of July.

Friskey, Margaret. **Indian Two Feet and the Grizzly Bear**. Illus. John Hawkinson. Childrens 1974. 5-8.

Little Indian Two Feet wants a grizzly bear skin to keep him warm but settles for a thick blanket. Some very appealing animals are pictured in watercolors and accompany the simply stated ambition of a small boy.

Garrison, Christian. **Flim and Flam and the Big Cheese**. Illus. Diane Goode. Bradbury Pr 1976. 4-7.

One brother is greedy, bossy, and very fat. The other, Flim, does all the cooking and cleaning, but is never allowed to eat a full meal; consequently, he is very thin. But Flim has a plan to trick his overweight brother and teach him a lesson he will remember next time his sense succumbs to his appetite. So when the moon is full and looks like a huge cheese reflected in the pond, the brothers take a stroll down to see it—but only one walks away that night.

Goldsborough, June, compiler and illus. **The Real Book of First Stories**. Rand 1976. 3-8.

Stories in this collection are designated for certain age levels, with indicators on the "Contents" page to aid in selection. These guidelines are intentionally flexible, with the desires of the individual child being the prime criterion. Old favorites such as "Red Riding Hood" and "Three Little Pigs" are at home with new stories and poems.

Gramatky, Hardie. **Little Toot through the Golden Gate**. Illus. by the author. Putnam 1975. 5-8.

The adventures of this little tugboat have been appearing in print since 1939. Little Toot finds himself around San Francisco for the first time. It's all fun until the fog rolls in and he can't see anything. He rescues a freighter and its cargo of musical instruments for the local band.

Greene, Graham. **The Little Fire Engine**. Illus. Edward Ardizzone. Doubleday 1973. 5-8.

The little fire engine is outmoded by the new motorized fire engine sent out from London. Sam Trolley, his horse, and his fire engine feel they cannot survive. They turn themselves into "higglers" who sell pots and pans. One New Year's Eve, when all the new firemen are celebrating, a fire breaks out and the little fire engine saves all.

Greene, Graham. **The Little Train**. Illus. Edward Ardizzone. Doubleday 1974. 5-7.

The little train grows bored with the limited and routine nature of the route he is allowed to travel and longs to go beyond the limits. He escapes to the big city but is frightened and lost there. A big locomotive leads him back to the safe environment he knows and where now he is satisfied to remain.

Haas, Irene. **The Maggie B.** Illus. by the author. McElderry Bk Atheneum 1976. 4-8.

Illustrations are luminous soft colors that seem to meld into the dreamlike state they represent. Maggie wishes on a star, asking to sail on her own ship. When she wakes, the transformation has taken place. She has a goat, some chickens, and a garden on the upper deck—and even her baby brother for company. They sail through sun and storm and, for one day, Maggie's wish comes true.

Haley, Gail E. **Noah's Ark**. Illus. by the author. Atheneum 1971. 4-8.

This author/artist uses the parody to make a futuristic comment—are we going to allow the pollution of our environment to get out of control? In an over-sized format, the text is expanded by way of large, full-color pictures painted on wood in a special antiquing technique.

Hays, Anna Jane. **See No Evil, Hear No Evil, Smell No Evil**. Illus. Joe Mathieu. Golden Pr Western Pub 1975. 5-8.

Sesame Street Muppets are doing a paint job on their clubhouse. But the paint smell is heavy, so they try to cover it with the fragrance of roses . . . and so it goes. Even a skunk is included! Not much of a story line, but young children will enjoy the "scratch and sniff" instructions given by the Twiddlebugs.

Hirsh, Marilyn. **George and the Goblins**. Illus. by the author. Crown 1972. 5-8.

George has been ostracized by the other children in his village because he has a large ugly mole on his face. He goes to the forest to live, cuts wood, and sells it to the villagers. He longs to dance with the village children but that is not allowed. One night he sees goblins dancing in the forest and volunteers to teach them how to dance better. They take the mole off his face to insure his return to them because they think it is his most beautiful feature. After his mole is gone, George is accepted by the village children; but he stays in the woods. Huge and lovely illustrations which add interest.

Holl, Adelaide. **The Little Viking**. Illus. Isolde Schmitt-Menzel. Golden Pr Western Pub 1975. 4-7.

The illustrations are bold and colorful, a good match for the little Viking himself. Eric is too young to go to sea with the warriors, much as he pleads with them. So he builds his own ship and sails to an island where he befriends a lion who returns with him to Norway. He has proven his ability and becomes a legend in his land.

Holl, Adelaide. **My Father and I**. Illus. Kjell Ringi. Watts 1973. 5-8.

A little boy who indulges in a familiar fantasy, enumerating famous occupations his father might have, predictably recognizes the advantages of his present reality. The ten ostentatious double-page spreads are done with vibrant, sumptuous hues in a rather swashbuckling, artistic style.

Holl, Adelaide. **The Parade**. Illus. Kjell Ringi. Watts 1975. 5-9.

Undaunted, forty marchers move forward over mountains, cliffs, and people. When they see a beautiful and fragrant flower the ranks are shattered; all decide it is well worth stopping for.

Hutchins, Pat. **Clocks and More Clocks**. Illus. by the author. Collier Macmillan 1973. 4-8.

Mr. Higgins collects clocks until they fill all the rooms in his house. He prides himself on their accuracy and can't comprehend why there should be a variation between the kitchen and attic clocks whenever he checks them. Children will enjoy the humor of his problem.

Hutchins, Pat. **Don't Forget the Bacon!** Illus. by the author. Greenwillow Bks 1976. 4-8.

Mother sends her son shopping with a verbal list of four items. He keeps reciting these four, but each scene he passes causes him to jumble some part of it. It all rhymes with the original list, but none of it is edible. As he starts home with the wrong things, he untangles his thoughts as he passes the scenes that had distracted him, and remembers the original items—except for one. A fun book.

Jeffers, Susan. **All the Pretty Horses**. Illus. by the author. Macmillan 1974. 5-up.

The haunting old lullaby has found a sympathetic illustrator who sends a delighted little girl and well-muscled tiny horses, "black and bay, dapple and gray" through a dream landscape of peach-colored and lemon flowers and then returns her to a pretty bed. Original and entrancing.

Keats, Ezra Jack. **Dreams**. Illus. by the author. Macmillan 1974. 5-8.

Collage and acrylic pictures illustrate how Roberto makes a paper mouse in school. He doesn't believe it can do anything and places it on the window ledge. That night the cat is cornered by a big dog. By knocking the paper mouse off the sill, Roberto manages to frighten the dog because the mouse casts a gigantic shadow on the wall of the building as it falls.

Kent, Jack. **Mr. Meebles**. Illus. by the author. Parents 1970. 4-7.

This tale of pirates, posses, and a boy's imaginary friend has a new twist to its satisfying conclusion. The spritely cartoon-like watercolors add just the right tone of fun.

Kent, Jack. **The Wizard of Wallaby Wallow**. Illus. by the author. Parents 1971. 5-8.

A wizard, while trying to get order in his shop, discovers a magic bottle without a label and passes it off on a mouse interested in changing himself into something else. Once the mouse begins imagining the possibilities of a new life—as a butterfly, a bird, an elephant, even a cat—he has second thoughts. The outcome is as amusing as the watercolor illustrations.

Kerr, Judith. **When Willy Went to the Wedding**. Illus. by the author. Parents 1973. 4-8.

Willy is a pet collector, and the occasion of his big sister's wedding causes him some concern. He decides not to take his pets to the wedding (upon the advice of everyone) but they come anyway. The havoc they cause is all forgiven, for when the wedding portrait is taken, each member of the wedding party is holding one of the pets. Farfetched humor.

Kimmel, Margaret Mary. **Magic in the Mist**. Illus. Trina Schart Hyman. McElderry Bk Atheneum 1975. 5-8.

Black and white illustrations give a sensitive representation of the forlorn surroundings associated with western Wales. Thomas, studying to be a wizard, doesn't have the craft mastered enough to keep a fire going to warm his hut. No animals from the bog will visit him because his house is always cold. But Jeremy the toad is with him the day the wind seems to stop; they follow in stillness through the fog and find a tiny dragon who is able to start a fire and change Thomas' life.

Klein, Norma. **If I Had My Way**. Illus. Ray Cruz. Pantheon 1974. 5-8.

An appealing fantasy about a "turnabout" is dramatized here, with the obvious satiric overtones, when precocious

Ellie assumes the parental role in her family. Illustrations in shades of yellow, orange, and hot pink are properly modern and suited to the rather bohemian life-style of the book's characters.

Krauss, Ruth. **I Write It**. Illus. Mary Chalmers. HarpJ Har-Row 1970. 4-7.

Interesting illustrations in gray wash and sunflower yellow. In some instances, they seem unreal (such as when a monkey appears in a tree in a meadow). Suspense is built up through a series of statements telling what "I" do, but not showing it until the last page.

Leichman, Seymour. **The Wicked Wizard and the Wicked Witch**. Illus. by the author. HarBraceJ 1972. 4-8.

A witch and a wizard compete to determine which is the more wicked. In verse and two colors, the results are amusing.

Lindgren, Astrid. **Karlsson-On-The-Roof**. Illus. Jan Pyk. Viking Pr 1971. 5-8.

Eric Ericson, seven years old, has an extraordinary secret friend in Karlsson, who lives on Eric's roof in his own little house and flies about with wings and a little motor on his back, a contraption activated by a button on his stomach. Their many wild, wonderful adventures come to an end on Eric's eighth birthday, when a less whimsical but longed-for companion arrives. A worthy successor to *Pippi Longstocking*.

Lionni, Leo. **Pezzettino**. Illus. by the author. Pantheon 1975. 5-8.

The meaning of the title is "little piece" in Italian. And indeed it is that, an orange inch-square cube searching everywhere to see if it might be the missing part of some other being made of many cubes. A story with meaning on several levels. Illustrations are graphically simple, but complex in the planning needed to design them.

Lofgren, Ulf. **What Ever You Want**. Putnam 1972. 5-8.

Larry is having a bad day, compounded when a little man appears and leads him to the cave of "What Ever You Want." With Ulbert's help, Larry outeats a giant, drinks up a milk lake—in short, accomplishes all the tasks his mother has been nagging him to do. The full-color illustrations are very satisfying.

Lord, John Vernon. **The Giant Jam Sandwich**. Illus. by the author. HM 1973. 4-8.

Four million wasps come into town and cause lots of problems. The biggest problem—getting rid of them—is solved by baking a huge loaf of bread, cutting two slices, and spreading one side with jam. When the four million wasps land on the jam, the top slice of bread is lowered to trap them. Slapstick farce with outlandish illustrations to match the joke of the text.

Lystad, Mary. **Jennifer Takes Over P.S. 94**. Illus. Ray Cruz. Putnam 1972. 5-9.

On the "punish bench" Jennifer plans how she would run the school. Her logic is natural for a young child.

McLeod, Emilie Warren. **The Bear's Bicycle**. Illus. David McPhail. Little 1975. 5-8.

Bicycle safety is cleverly brought out when a little boy and his teddy bear (grown to gigantic grizzly size) each go for a bike ride. The boy is very careful to obey basic rules while the bear breaks every biking code in the book. Humorous situations arise when the bear does not follow the rules; yet there is little doubt that disobeying bicycle safety guidelines is wrong and very dangerous.

McNamara, Louise. **Henry's Pennies**. Illus. Emily McCully. Watts 1972. 5-8.

After saving pennies for something special, Henry goes to a "white elephant sale" with a mistaken notion of what is to be sold. An amusing story with a satisfying ending.

McPhail, David. **The Cereal Box**. Illus. by the author. Little 1974. 5-8.

A trip to the grocery store and the purchase of a box of green cereal set the stage for a little boy's breakfast fantasy. Ignored by a newspaper-reading father and a crossword-figuring mother, the boy is amused by the creatures and prizes that come out of his cereal box. The humor of the situation is heightened by the line drawings of the fantastic green animals that eventually fill the kitchen, unnoticed by either parent.

Mahy, Margaret. **The Witch in the Cherry Tree**. Illus. Jenny Williams. Parents 1974. 5-8.

David outsmarts the witch who wants the cakes being baked. A recipe for gingerbread witches is included. A fanciful story with a clever boy, a mod-appearing mother, and a sly but not threatening witch. Very colorful illustrations.

Manushkin, Fran. **Baby**. Illus. Ronald Himler. HarpJ Har-Row 1972. 6-9.

The baby growing in Mrs. Tracy's womb decided to stay right where she was because it was comfortable and secure there. She shouts a hearty "Here I come," however, when she realizes that only out in the world can she share the love the other members of her family offer one another. The cartoon-styled, black and white line drawings are perfect for this zany story stressing love and affection.

Masey, Mary Lou. **Teddy and the Moon**. Illus. Frieda Forman. Harvey 1972. 4-8.

Teddy is enabled to take a wild nighttime adventure by blowing up his blanket into a balloon. The moon trails along to provide light for him, but finally it grows tired and fades away. Teddy thinks the moon has returned to show him the way, but it is the sun that tosses him back into his own bedroom. Interesting three color illustrations extend the story.

Mayer, Mercer. **Liza Lou and the Yeller Belly Swamp**. Illus. by the author. Parents 1976. 5-9.

Four suspense-filled adventures about a sparkling, spunky heroine named Liza Lou are offered young readers of this picture book. As Liza Lou crosses the Yeller Belly Swamp on her way to her grandmother's house with a tote bag full of sweet potatoes, she meets and is threatened by the swamp haunt, wicked witch, slippery gobbly-gook, and sly old devil who live in the swamp. Her quick thinking and resourcefulness would impress anyone. These are the very qualities that she puts to work and, thus, escapes the ghoulish inhabitants, and "bamboozles them into doing her bidding!"

Mayer, Mercer. **Professor Wormbog in Search for the Zipperump-a-Zoo**. Illus. by the author. Golden Pr Western Pub 1976. 5-8.

Children will love both pictures and story. Professor Wormbog has all the beasties from A through Y—only the Zipperump is missing and he sets out to find one. First he tries to trap it, then catch it in the ocean. Finally he covers himself with feathers, which nearly ends in disaster when a big bird takes him to her nest as a mate. He never does find the Zipperump—but the reader does!

Mayer, Mercer. **A Silly Story**. Illus. by the author. Parents 1972. 4-7.

Slyly, humorously, Mr. Mayer employs charming watercolor illustrations to examine several very small corners of a little boy's world. Framed on the opposite pages, the simple first person text reveals his genuine understanding of children and "all those silly thoughts running through (their) heads."

Mayer, Mercer. **What Do You Do with a Kangaroo?** Illus. by the author. Four Winds Schol Bk Serv 1975. 5-8.

A delightfully humorous story about the dilemma one faces when inundated with a batch of unwanted animals. It would be great for use in language arts programs to develop creative discussion/writing.

Mendoza, George. **Are You My Friend?** Illus. Frank Bozzo. P-H 1970. 5-8.

A fantasy which tells of a little girl's search for a friend among such creatures as a lumpy boa constrictor, a raging elephant, a mud-drooling crocodile, a saber-toothed vulture, a wart-swollen octopus, and the like. Colorful illustrations suggestive of surrealistic art are remarkably compatible with the bizarre story.

Ness, Evaline. **Old Mother Hubbard and Her Dog**. Illus. by the author. HR & W 1972. 4-8.

Wonderfully humorous illustrations in full color show Old Mother Hubbard's dog (a big sheep dog!) engaging in hilarious, mischievous, and surprising antics.

Olsen, Ib Spang (translator Virginia Allen Jensen). **Little Locomotive**. Illus. by the author. Coward 1976. 5-8.

What happens when a locomotive decides to leave the tracks and heads for new scenery and adventure? It even makes a trip through a lady's kitchen and clothesline before deciding that such unrestricted freedom is too much to handle. Illustrated and originally written in Danish in 1963 by the 1972 winner of the Hans Christian Andersen Medal for outstanding children's book illustrations.

Orgel, Doris. **The Uproar**. Illus. Anita Lobel. McGraw 1970. 5-9.

Saul Lawrence thought his mother said she was going to "the uproar" rather than "the opera." During her absence, in dreaming and wondering about *Madame Butterfly*, he constructs a world that imaginatively and logically intermingles the fanciful and the real. The large illustrations effectively extend this dream sequence.

Panter, Carol. **Beany and His New Recorder**. Illus. Imero Gobbato. Four Winds Schol Bk Serv 1972. 5-8.

Beany's progress in learning to play a recorder is rewarded by a special gift from his father. Beany tests the truth of the legend which accompanies the gift, and finds his answer with the dubious help of his cat Pompinio.

Parish, Peggy. **Good Work, Amelia Bedelia**. Illus. Lynn Sweat. Greenwillow Bks 1976. 5-8.

The trouble with Amelia Bedelia is that she takes everything too literally. As a housekeeper for the Rogers family, she is given a list of things to do during the day. She uses real sponges to make a sponge cake; to make the bread dough rise faster, she rigs up a pulley to lift it; when told to "go fly a kite," she does. Despite all the things she does wrong, she does one thing so well that her job is assured—for a while.

Quin-Harkin, Janet. **Peter Penny's Dance**. Illus. Anita Lobel. Dial 1976. 5-8.

Peter is a sailor who is fired from his job because he dances all over the ship. So he makes a wager with the captain that he will dance his way around the world in fewer than five years, providing he can marry the captain's daughter Lavinia. His dancing journey takes him to all continents where he has a chance to encounter new customs and nationalities. But will he return before the five years are over?

Raskin, Ellen. **The World's Greatest Freak Show**. Atheneum 1971. 5-8.

Through a misunderstanding, handsome Alastair Phlug, who wants to be rich and famous, is invited to the land of Tizuvthee with his non-existent freak show. Once there, he has no trouble finding a two-headed man, the fattest man in the world, and a man covered with feathers. The show is a great success, but only because in this land, Alastair discovers, he himself is the freak. The moral is obvious but the comical, colorful illustrations redeem the story.

Reavin, Sam. **Hurray for Captain Jane!** Illus. Emily Arnold McCully. Parents 1971. 4-8.

Jane won—as the prizes at a party—a box of jelly beans, a sailor's hat, and a bar of soap. As she takes her evening bath the fantasy begins with Jane as captain of her ship. Through rollicking adventures Jane once more enters reality as she pulls the plug and the water (ocean) disappears.

Rose, Anne. **As Right as Right Can Be**. Illus. Arnold Lobel. Dial 1976. 4-8.

Ron Ronson buys a pair of shoe laces, and that leads to new shoes, new clothes for him and his wife, a new home and new furniture—and repossession of all this by creditors. Illustrations are suggestive of Dickensian period and complement the spirit and humor of the text.

Rose, Reginald. **The Thomas Book**. Illus. Robert Shore. HarBraceJ 1972. 5-8.

The youngest of twenty brothers and sisters who never allow him to do anything for himself, young African Thomas decides to ride an elephant. Joyous, childlike, and satisfying noisy adventures follow each other in handsome black and white pictures as Thomas finds his elephant and gloriously brings him home.

Ross, Pat. **Hi Fly**. Illus. John C. Wallner. Crown 1974. 5-8.

A little girl walks into the kitchen and sees a fly walking on the ceiling. As her fantasy takes over, she becomes a human fly and joins the other fly in a series of adventures. Her additional capabilities of walking on the ceiling, flying through the air and tickling human noses are costly. A cat chases her, she nearly drowns in the sink, a fly swatter comes close to smashing her and, finally, she is relieved to return to human size and capabilities. The drawings are clear and the story line easy to follow, but the girl is rather grotesque. This is a textless book.

Rounds, Glen. **Mr. Yowder and the Lion Roar Capsules**. Illus. by the author. Holiday 1976. 5-8.

Mr. Yowder is a sign painter who finds himself being paid in anything ranging from goats to apples during the Depression. His landlady evicts him because of the mess he keeps stashing away as barter in his room. Then he meets a circus owner in need of a sign, and somehow as pay for the job he acquires a mangy old lion, whose only value is in his roar. In trying to make money by selling that roar, Mr. Yowder takes the reader on a series of implausible but funny adventures.

Russ, Lavinia. **Alec's Sand Castle**. Illus. James Stevenson. HarpJ Har-Row 1972. 4-8.

When well-meaning adults take over building a sand castle for little Alec, he retreats to fantasy for an even grander fortress that accommodates horses on its ramparts, airplanes on its roof, boats in its moat. The soft, warmly colored cartoons have intriguing perspectives to add to this pleasant story.

Ryan, John. **Pugwash in the Pacific**. Illus. by the author. S G Phillips 1973. 5-8.

Captain Pugwash and his pirate crew have their Pacific island sojourn interrupted by an enemy pirate who is captured by the British navy through the cleverness of Tom, the cabin boy. Bright, cartoon-styled pictures enliven this gay and light adventure tale.

Sachs, Marilyn. **Matt's Mitt**. Illus. Hilary Knight. Doubleday 1975. 5-8.

Echoes of the traditional tale of "Sleeping Beauty" begin this appealing story of baseball and magic with an uninvited uncle giving the baby Matt an old baseball mitt. The mitt's magical qualities soon become evident and, after a number of fun-filled victories, Matt wins a place in the Baseball Hall of Fame. The illustrations nicely complement the smoothly-written text, making this a fun-to-read book.

Sendak, Maurice. **In the Night Kitchen**. Illus. by the author. HarpJ Har-Row 1970. 4-8.

Mickey, the carefree and inventive hero of this original fantasy, barely escapes being baked in a cake after falling into the night kitchen. Next he lands in some rising bread dough from which he kneads an airplane, flies to the Milky Way, returns with a supply of milk for the trio of bakers, and goes back to bed to await morning and cake for breakfast. Poetic prose and engaging, dreamlike cartoon illustrations in muted tones adroitly involve the young reader in Mickey's adventures. 1971 Caldecott Honor book.

Sharmat, Marjorie Weinman. **Gladys Told Me to Meet Her Here**. Illus. Edward Frascino. HarpJ Har-Row 1970. 5-7.

While waiting ten very long minutes in the park for his friend, Irving has time to consider not only all the ghastly possibilities of her lateness but also their total relationship. Imaginative, slyly humorous and delightfully egotistical, the story is nicely complemented by the cartoon-like, color-washed drawings.

Sherman, Ivan. **Robert and the Magic String**. Illus. by the author. HarBraceJ 1973. 4-8.

Robert's magic string could do wondrous things. His family did not believe all of the enchantment until the magic string performed for Robert's father and attracted lots of publicity. The social parody and a child's attempt to sustain his own creativity make a delightful combination. The humorous drawings add to the fun.

Silverstein, Shel. **The Missing Piece**. Illus. by the author. HarpJ Har-Row 1976. 5-8.

A circle with an eye is missing a small, pie-shaped piece. It sings as it rolls along searching for the part that will make it whole. When that day comes and the circle is complete, it finds it has lost something in the achievement. A simple story with complex meanings.

Storm, Theodor (adapted by Doris Orgel). **Little John**. Illus. Anita Lobel. FS & G 1972. 5-8.

One night when Little John wants more trundling in his trundle bed, he rigs an ingenious sail and takes a magical trip. The dreamy pictures maximize the effectiveness of the dynamic story that is sure to elicit differing responses as it reaches deep into the subconscious.

Taylor, Mark. **The Wind's Child**. Illus. Erik Blegvad. Atheneum 1973. 5-8.

The Wind's Child is a black cat in search of a friend to stay with him. The four winds (daytime friends) and the moon and stars (his nighttime friends) come and go; but eventually he finds a little girl named Who, a friend who is always at his side. Stunning impressionistic black and white crosshatched drawings reinforce the mood of this well-written story.

Thayer, Jane. **Gus and the Baby Ghost**. Illus. Seymour Fleishman. Morrow 1972. 5-8.

When Gus the ghost finds a tiny bundle on the doorstep of the historical museum, he wants to care for the baby as a true father would. Mr. Frizzle, the director of the museum, is upset by all the fuss and bother a baby causes, and he wants Gus to get the baby out of the museum. Mr. Frizzle is finally won over to the baby's charm, partly because he realizes the baby will attract a lot of visitors to the museum. Pastel watercolors add to the equivocal quality of the story.

Turkle, Brinton. **The Adventures of Obadiah**. Illus. by the author. Viking Pr 1972. 5-9.

Full-color charcoal and wash paintings reflect the excitement and humor of this story about a young Quaker boy inclined to tell tall tales.

Ungerer, Tomi. **The Beast of Monsieur Racine**. Illus. by the author. Farrar Bks 1971. 4-10.

Monsieur Racine first captures then becomes friends with the strange animal stealing his special pears. As he reports the characteristics of this strange animal at the local science museum, two giggling children burst from inside the "animal" and the fraud is exposed. Colorful and humorous oversize illustrations will delight the reader, but some of the macabre details will be noticed only by the most alert observer.

Velthuijs, Max (translator Ray Brockel). **The Painter and the Bird**. Illus. by the author. A-W 1975. 4-7.

An artist sells his painting of a beautiful bird; but the bird is lonely for his friend, flies out of the picture, and returns to the painter. Illustrated brilliantly with colored paintings suggestive of the naive style.

Wahl, Jan. **Jeremiah Knucklebones**. Illus. Jane Breckin Zalben. HR & W 1974. 5-8.

Bored with his life at home, Jeremiah Knucklebones gathers his toothbrush and a few of his worldly possessions and rides off on his new bicycle through country and town in search of adventure. The marvelously detailed line and wash drawings in black and white add a great deal to this tale which emphasizes that there is no place more exciting than home.

Wahl, Jan. **The Muffletump Storybook**. Illus. Cyndy Szekeres. Follett 1975. 5-8.

A story introduces each of the four dolls living with the Bediggian family. First is Edward, looking a bit like Pinocchio with his carrot-like nose; he decides to become a gypsy and run away, but a series of near-catastrophes brings him back home. Maud adopts a kitten, next best thing to becoming a mother. Henrietta loves to cook, in her own unorthodox way. And Elsie, the musician, gives singing lessons to a wren that can't carry a tune.

Walker, Mort. **The Land of Lost Things**. Illus. Dik Browne. Windmill Bks 1973. 4-8.

On a trip to the beach, Tad is separated from his parents and finds himself in the land of lost things. Booney is the forgetful keeper of this land called Boondocks, and he is delighted to have Tad as his helper. One day the "Finders Keepers" birds attack and take Tad away. Booney rescues him and finally remembers how to get Tad returned to his own home. Tad wonders if it was all a dream. Pastel cartoon-type illustrations add to the illusion of a dream-like world.

Williams, Barbara. **Kevin's Grandma**. Illus. Kay Chorao. Dutton 1975. 4-6.

Kevin's friend makes an endearing comparison between his rather traditional grandmother and Kevin's "mod" one who rides a motorcycle, climbs mountains, and teaches judo, among other surprising things! But Kevin's friend has his doubts when Kevin tells him that the "mod" grandmother also makes peanut butter soup.

Williams, Jay. **The Youngest Captain**. Illus. Friso Henstra. Parents 1972. 4-8.

A tiny pond serves little Pim both for his delightfully fantasized sea adventures and indirectly as a means for winning a trick at the tiller of a real boat. Mr. Williams is well-tuned to the dreams of childhood while the somber watercolor illustrations are properly intense.

Winthrop, Elizabeth. **Bunk Beds**. Illus. Ronald Himler. HarpJ Har-Row 1972. 5-8.

Two imaginative children turn their bunk beds into a ship bouncing around at sea in a terrible storm, a home being burglarized, and a car with a galloping piston rod. Peppy and detailed cartoon-style illustrations add to the simple but effective text.

Young, Helen. **Wide-Awake Jake**. Illus. Jenny Williams. Morrow 1975. 4-8.

Written and illustrated by two Englishwomen, this book tells of Jake's small bout with insomnia. He tries the advice of his father and sister but still can't get to sleep. His mother offers a suggestion that sets him off on dreamy adventures searching for the Yami of Yawn to solve his predicament.

Young, Miriam. **If I Flew a Plane**. Illus. Robert Quackenbush. Lothrop 1970. 5-8.

A child, hoping to be a skywriter and an astronaut who goes to the moon, dreams about all the kinds of planes he will fly when he grows up. He longingly considers helicopters, seaplanes, transport planes, small private planes and shows that he has a great deal of information about each. The double-spread illustrations in color add vitality to this first-person account.

Zellan, Audrey Penn. **Happy Apple Told Me**. Illus. Carolyn Bowser. Independence Pr 1975. 6-9.

Reminiscent in both story and illustrations of *Alice in*

Wonderland. Christi and her fantasy friends make their journey to four stars by making a wish and following their guide, Happy Apple. They encounter strange characters on three stars and find the fourth star to be the land of happy memories.

Zimelman, Nathan. **So You Shouldn't Waste a Rhinoceros**. Illus. Dennis Lyall. Steck-V 1970. 5-8.

Looking rather embryonic, Maxel is trapped in a soap bubble. But his Molly Goldberg-type grandmother has the answers for his release. Brilliant cartoons help to make this weirdly wonderful.

Realistic

Adoff, Arnold. **Ma nDa la**. Illus. Emily McCully. HarpJ Har-Row 1971 4-7.

Luminous, vibrantly colored illustrations and rhythmic text depict the activities of a black farming family. The text is based on the syllables from the word "mandala," the name of a Hindu or Buddhist symbol of the universe.

Alexander, Martha. **I'll Be the Horse If You'll Play with Me**. Illus. by the author. Dial 1975. 4-7.

A sequel to *Nobody Asked Me If I Wanted a Baby Sister*. The problems of being the youngest and being taken advantage of by an older sibling are illustrated so well that every young child will understand and empathize with Bonnie's frustration. Simply written and true to life.

Alexander, Martha. **Nobody Asked Me If I Wanted a Baby Sister**. Illus. by the author. Dial 1971. 4-7.

A little book about a brother's jealousy of his baby sister, illustrated with pencil and tempera drawings in subtle and delicate colors.

Alexander, Martha. **Sabrina**. Illus. by the author. Dial 1971. 4-7.

A small-sized picture book, with amusing, tiny, two-color drawings, tells the story of Sabrina, a little girl just starting school, who is embarrassed by her unusual name until she discovers that the other children like it.

Aliki. **At Mary Bloom's**. Illus. by the author. Greenwillow Bks 1976. 5-8.

A little girl with eyes like Orphan Annie and lots of hair is in a quandary; her mouse has just had babies and she wants to tell her friend. But she visualizes what will happen when she rings the doorbell and disturbs the household. So she calls on the telephone (disturbing the household) and then takes the mouse family to visit Mary Bloom. Humorous and lively approach.

Arkin, Alan. **Tony's Hard Work Day**. Illus. James Stevenson. HarpJ Har-Row 1972. 4-8.

Simple pencil sketches splashed with lovely watercolors fit around the print and extend this unaffected, gratifying story of a little boy who builds a house of his own when his parents and three older brothers reject his help in fixing their new home.

Asch, Frank. **Good Lemonade**. Illus. Marie Zimmerman. Watts 1976. 5-8.

Hank decides to open a lemonade stand to make some easy money. Business couldn't be better, until everyone has tried a glass and word spreads that it really tastes awful. To lure more customers, Hank starts a big ad campaign, redecorates the stand, puts on a floor show—but doesn't sell any lemonade. It's a humorous comment on the "law of supply and demand," and Hank finally discovers the secret of successful merchandising.

Baldwin, Anne Norris. **A Friend in the Park**. Illus. Ati Forberg. Four Winds Schol Bk Serv 1973. 5-8.

A small American boy in France learns to communicate and make friends with French children in the park. Eric knows no French words, but the barrier in communication is broken by Didier's action. Gradually, Eric stops longing for his California home and friends, and passes on the act of love that was passed to him. Soft, three-color illustrations contribute to the gentleness of the story. Good cross-cultural understanding.

Baldwin, Anne Norris. **Jenny's Revenge**. Illus. Emily Arnold McCully. Four Winds Schol Bk Serv 1974. 5-8.

Jenny, a kindergarten-age child, does not like being left alone every afternoon with a housekeeper. She tries many tricks to make the housekeeper quit so her mother will have to give up her job and stay home. A truce is reached when Jenny realizes the housekeeper has some hidden qualities.

Bannon, Laura. **Manuela's Birthday**. Illus. by the author. A Whitman 1972. 5-8.

Based on a true incident, this simple story tells about a Mexican girl's birthday. Realistic with bright pictures.

Battles, Edith. **One to Teeter-Totter**. Illus. Rosalind Fry. A Whitman 1973. 4-6.

Jeffrey learns that it takes a friend (rather than an inanimate object) to play on his teeter-totter. A pleasant account of a young child meeting a problem.

Benchley, Nathaniel. **Small Wolf**. Illus. Joan Sandin. HarpJ Har-Row 1972. 5-8.

In an "I Can Read" book, Nathaniel Benchley tells the story of Small Wolf, an Indian lad, and the beginning of his acquaintance with the white man. The child learns something of the Indian customs, a bit about the white man's practice, and a suggestion of the fate of the Indians. The text is clear and direct. Excellent drawings by Sandin are extremely effective.

Bisset, Donald. **Hazy Mountain**. Illus. Shirley Hughes. Puffin Penguin 1975. 5-8.

Because he is a boy who does nothing but dream, the other Indians refer to Hazy Mountain as *Lazy* Mountain. His father takes him to see a white pony that no man has been able to ride, and at last Hazy has the incentive to do more than dream. Each time he tries to stay on Silver Star, he ends up on the ground. But he only laughs and mounts the pony again. A Puffin "Easy Reader."

Black, Irma S. **Doctor Proctor and Mrs. Merriwether**. Illus. Leonard Weisgard. A Whitman 1971. 5-7.

A universal experience of two small children "playing doctor" with a doll. Contemporary and realistic in both words and pictures.

Blood, Charles L., and Martin Link. **The Goat in the Rug**. Parents 1976. 4-8.

Geraldine is the goat whose fleece produces the rug in the title; she is also the narrator of this account of how the wool is dyed, spun into fibers, and made into a Navajo rug of a singular pattern which will never be duplicated. Educational with a touch of humor and illustrations young readers will enjoy.

Brooks, Robert. **The Run, Jump, Bump Book**. Illus. David M. McPhail. Little 1971. 6-8.

Theresa lives in a small apartment on the fourth floor in a large city. Her limited play space is saved only by Father taking her to the park to run, jump, and bump. Realistic illustrations done in pastels add to the story.

Bunin, Catherine, and Sherry Bunin. **Is That Your Sister?** Pantheon 1976. 5-10.

In this true account, a six-year-old girl tells what it is like to be adopted, to have dark skin unlike her parents and older siblings, and to have a younger sister who is also adopted. She gives her impressions of the social worker's initial visit, the foster home, the court proceedings. But more important, it's the story of two young children who have found a home with a loving family that wants them.

Burch, Robert. **The Hunting Trip**. Illus. Susanne Suba. Scribner 1971. 5-8.

A humorous yet thought-provoking statement about the beauty of nature and the need to preserve wildlife. Delightful watercolor illustrations complement and extend the humor of the well-written text.

Burningham, John. **The School**. T Y Crowell 1975. 5-7.

A very easy-to-read account of a boy's day at school. Large type, few words. Other books in similar style by the author include *The Baby*; *The Rabbit*; and *The Snow*.

Burningham, John. **Seasons**. Illus. by the author. Bobbs 1971. 4-8.

An attractive collection of full-color poster-like paintings that dramatize the beauties of nature throughout the year.

Byars, Betsy. **Go and Hush the Baby**. Illus. Emily A. McCully. Viking Pr 1971. 3-5.

An affectionately humorous and realistic account of how a boy attempts to quiet his crying baby brother. The two-color line and wash drawings complement the text.

Byars, Betsy. **The Lace Snail**. Illus. by the author. Viking Pr 1975. 5-8.

The simple yet exquisite, lacy illustrations tell the tale of a snail who philosophically accepts the fact that she can create fine lacy patterns which she generously shares with all of the animals in her environment. She subtly points out that all are deserving of lace, from the lowest bug to the huge hippo.

Caines, Jeannette. **Abby**. Illus. Steven Kellogg. HarpJ Har-Row 1973. 4-8.

A child's acceptance of adoption and brother-sister rivalry are combined in this story of a black family. Abby is fascinated with her baby book and questions her mother on all the details of her adoption. Her brother Kevin is in the typical "I hate girls" stage but he takes time to soothe Abby. A good family story with distinctive Kellogg illustrations.

Callahan, Dorothy M. **Under Christopher's Hat**. Illus. Carol M. Byard. Scribner 1972. 5-6.

Christopher Jones, in a delightful fantasy appreciable by all children, initiates the first day of spring vacation by participating in a wide variety of imaginative exploits, each accompanied by an appropriate hat. A basic three-color water medium provides the reader with an active visual stimulus to match the text.

Cameron, Ann. **The Seed**. Illus. Beth Cannon. Pantheon 1975. 5-9.

A first children's book for both author and illustrator. The seed is blanketed in a covering in the dark earth. While she seems to remain unchanged, illustrations on the top of the pages show the sun and rain working to produce growth. And eventually the seed roots, then hesitatingly sends up a shoot through the soil into the sunlight. She receives encouragement from an earthworm, and is delighted to learn she is going to grow to be a tree.

Carle, Eric. **The Secret Birthday Message**. Illus. by the author. T Y Crowell 1972. 4-9.

Tim follows the directions included in a message written in code (rebus) and finds his birthday present. A simple but suspenseful story whose brief text and colorful collages introduce the young reader to spatial and directional concepts, pattern recognition, matching shapes, following directions, and map reading.

Carrick, Carol. **Sleep Out**. Illus. Donald Carrick. Seabury 1973. 5-8.

Christopher is so anxious to try out his new sleeping bag, canteen, and flashlight that he can't wait for his father to camp with him. He uses it in the backyard during the day, and then again in the country at night. The sounds, thoughts, and rain drive him into an abandoned farm house; but finally he sleeps, after his dog finds him and keeps him company. Lovely woodsy illustrations in soft tones create the beauty and fear evident in the story line.

Carrick, Donald. **The Deer in the Pasture**. Illus. by the author. Greenwillow Bks 1976. 4-8.

There is bittersweet reality in the conclusion of this account of a young deer who has to be taught to distrust Man if it is to survive. The deer had been coming to the Wakeman farm daily during the summer, started grazing with the cattle, and seemed to enjoy being petted by the children. When fall and hunters arrive, the farmer and game warden realize the deer must learn fright in order to live—a sad commentary children can appreciate.

Carrick, Donald. **The Tree**. Illus. by the author. Macmillan 1971. 5-8.

A good, simple story that tells of a boy's favorite tree that must be cut and how his father makes a chair for him from some of the wood. Because the chair cannot really take the tree's place, a new one is planted so that he can swing on it and hide in it. The expressive illustrations convey the boy's moments of happiness and sadness.

Chaconas, D.J. **In a Window on Greenwater Street**. Illus. Carroll Dolezal. Steck-V 1970. 4-7.

Whimsical illustrations done in brown tones, reminiscent of the early 1900s. Jane Elizabeth receives "furry" mittens and a book of "fairy tales" instead of the furry white puppy she wanted. She tries bravely to hide her disappointment. Father has her close her eyes saying "Tickley, tuckley tadily-wack." You can guess the rest!

Charlip, Remy, and Lilian Moore. **Hooray for Me!** Illus. Vera B. Williams. Parents 1975. 4-9.

Full-color water paintings in fresh bright hues plus brief text are combined in a decidedly unique and uninhibited way to help a child answer the question "Who am I?" in relation to oneself and others.

Charlip, Remy, and Burton Supree. **Harlequin and the Gift of Many Colors**. Illus. Remy Charlip. Parents 1973. 5-9.

By way of a series of stunning, naive-styled drawings in full color plus a well-written text, this picture book offers an impressive and thoroughly authentic account of the origin of the familiar Harlequin costume. Based on an outline found in *Larousse's Dictionaire Universal du XIXe Sieclé*, 1865.

Clifton, Lucille. **Everett Anderson's Friend**. Illus. Ann Grifalconi. HR & W 1976. 4-7.

A narrative about a pleasant friendship that develops when a family of girls (Chicano) moves into the apartment next door to Everett Anderson, a black child. The bold and simple pen and ink drawings are done on rice paper. They extend and enliven this narrative poem about a modern well-known book character and his new friend. Other books in this series include *Some of the Days of Everett Anderson, Everett Anderson's Christmas Coming, Everett Anderson's Year.*

Clifton, Lucille. **My Brother Fine with Me**. Illus. Moneta Barnett. HR & W 1975. 5-8.

Pencil drawings in black and white combined with an easy-to-read simplified form of a black dialect tell this believable story of rivalry between a sister and a brother. Contains a nice balance of humor and pathos and ends on this note: even though it may not be easy having a kid brother around, it is no fun without him either.

Craft, Ruth. **The Winter Bear**. Illus. Erik Blegvad. McElderry Bk Atheneum 1976. 3-8.

Three children on a walk through the winter countryside come upon a lovely surprise to take home with them. A simple, rhymed text and enchanting pictures by Erik Blegvad reminiscent of Beatrix Potter's illustrations make this storybook a sure winner with the young reader.

Curren, Polly. **Pea Patch Island**. Illus. Ronald Himler. Golden Pr Western Pub 1975. 5-9.

An explanation of how an island came to be in the Delaware River, later the site of Fort Delaware. A ship carrying dried peas goes aground on a sandbar and sinks within sight of townspeople on the riverbank. All the crew members are safe and the incident is soon forgotten. Then one summer day a year later, a young boy makes a discovery as he looks out on the river for a good fishing spot.

Darby, Gene. **Like You, Like Me**. Benefic Pr 1970. 5-8.

This book is designed to help the young reader actively discover social concepts through suggestions offered in the text. Examples include two young girls looking in a mirror to see their differences in color and feeling each other's hair. Cooperation is an important concept developed.

Dragonwagon, Crescent. **When Light Turns into Night**. Illus. Robert Andrew Parker. HarpJ Har-Row 1975. 4-8.

An unusual mood book and a convincing look at an accepting and loving family. A fine statement emphasizing the importance of having some time alone. Illustrations in line and watercolor wash highlight beautifully the dusk that Ellen, the main character, finds so satisfying.

Ernst, Kathryn. **Mr. Tamarin's Trees**. Illus. Diane deGroat. Crown 1976. 4-8.

Mr. Tamarin hates to rake leaves, so he cuts down all the trees on his property. This charming story contains a message young environmentalists should enjoy as Mr. Tamarin struggles with nature and finally learns to value the trees. Humorous illustrations by Ms. deGroat add much to the hilarity of the text.

Francoise. **The Thank-You Book**. Illus. by the author. Scribner 1974. 3-7.

With her typical simplistic and colorful drawings, Francoise has a young child express thanks for the objects and animals of the child's world.

Freschet, Berniece. **Skunk Baby**. Illus. Kazue Mizumura. T Y Crowell 1973. 5-9.

Baby Skunk grows and learns how to defend himself with his own protective technique. He senses danger and instinctively sprays his attacker with a foul-smelling liquid. The realistic black and white illustrations extend the gentle story.

Freschet, Berniece. **The Web in the Grass**. Illus. Roger Duvoisin. Scribner 1972. 5-8.

Full-color collage illustrations complement this informative and beautifully written prose which details the habits and habitat of the spider.

Gage, Wilson. **Squash Pie**. Illus. Glen Rounds. Greenwillow Bks 1976. 6-9.

A farmer plants many vegetables, but the one he watches with most anticipation is the squash, because he loves squash pie. But during the night just before he plans to pick the squash, they disappear. The same thing happens three times, despite traps he devises. Each time his wife fixes a fruit pie to placate him. Finally she tries a bite of squash pie herself, likes the taste, and from then on there is no further vandalism in the squash patch.

Galbraith, Kathryn Osebold. **Spots Are Special!** Illus. Diane Dawson. Atheneum 1976. 5-8.

Sandy is being teased by her brother Eric because she is covered with chicken pox and has to stay in bed. But she is able to imagine herself as various spotted animals, and won't let him join in her games. However, Nature finds a way to include him.

Goins, Ellen H. **David's Pockets**. Illus. by the author. Steck-V 1972. 4-7.

David fills his pockets with objects from the woods and finds he has secret treasures to show his grandfather. Much nature lore in words and pictures.

Gould, Linda. **Royal Giraffe**. Illus. Mircea Vasiliu. Dutton 1971. 5-9.

Gentle words and crisp, often humorous sketches tell the true story of the young giraffe which came from Egypt in 1827 as a gift to the French king. The book should read aloud comfortably.

Greenwald, Sheila. **The Hot Day**. Illus. by the author. Bobbs 1972. 6-9.

Long ago on Manhattan's lower East Side, seven delightful and creative children of an immigrant family found a way to be cool. Primarily pumpkin-colored pages are the attractive background for the sketchy pen drawings which implicitly convey much information and authentic, nostalgic detail.

Hallinan, P.K. **We're Very Good Friends, My Brother and I**. Illus. by the author. Childrens 1973. 5-8.

Cartoon-like characters display the fun that brothers can have whether it's work, play, acting like monsters, being silly, or just being together. The simple verses float through the pictures that extend their meaning. The large and uneven manuscript used for the text may interfere with children's reading, but it will be fun for reading aloud.

Hanlon, Emily. **What If a Lion Eats Me and I Fall into a Hippopotamus' Mud Hole?** Illus. Leigh Grant. Delacorte 1975. 5-8.

Barney wants to take Stuart to the zoo. But Stuart is the world's youngest procrastinator and worries about things 'way out of proportion to their potential danger. However, his reticence and fears soon start intimidating Barney as well. Only a first-rate diversion can cause them both to conquer their doubts and invade the confines of the zoo.

Hazen, Barbara Shook. **The Ups and Downs of Marvin**. Illus. Richard Cuffari. Atheneum 1976. 4-7.

Marvin has never been to the dentist before and, since he's a very curious boy, he starts asking his father many questions as they approach the big building where the office is located. After rushing through the revolving door, Marvin darts onto the elevator, leaving his father behind. He visits a board *meeting, the* cafeteria, an exercise class, and assorted offices before encountering his frantic father again—this time on an escalator. The dentist, by the way, turns out to be a female (which Marvin doesn't notice, being too young to be chauvinistic).

Hazen, Barbara Shook. **Why Couldn't I Be an Only Kid Like You, Wigger**. Illus. Leigh Grant. Atheneum 1975. 4-7.

The complaint in the title is being registered by a boy from a large, chaotic family who feels put upon by its demands and compromises. He imagines what heaven Wigger's life must be: eating out often with parents, lots of presents all to himself—then he wonders, "Why are you always over here when you've got everything?" Answer: "Sometimes it gets lonely being an only kid." Black and white graphics blend well with text.

Hickman, Martha Whitmore. **I'm Moving**. Illus. Leigh Grant. Abingdon 1974. 5-8.

The family is moving because William's father has a new job in a different city. This is a story about a young boy's experiences and thoughts as he prepares to leave familiar surroundings and what he hopes he will find at his new house. As the full-color pictures illustrate, it turns into a happy adventure for the whole family.

Himler, Ann. **Waiting for Cherries**. Illus. Don Bolognese. HarpJ Har-Row 1976. 4-7.

The story is slight but a pleasant and simplistic account of seasonal changes focusing on Gray Squirrel's anticipation for the appearance of succulent red cherries on his tree.

Hitte, Kathryn. **What Can You Do Without a Place to Play?** Illus. Cyndy Szekeres. Parents 1971. 5-9.

A new boy on the street, looking for a place to play, asks some children in his apartment building. As they show him there is no place to play, they engage in marvelous, creative play in the most unusual places. Lively and amusing illustrations depict a city with all its activity and clutter.

Hitte, Kathryn, and William D. Hayes. **Mexicali Soup**. Illus. Anne Rockwell. Parents 1970. 4-8.

A story with an amusing ending about Mama and her Mexicali soup. The family wants to be like other city people, and each requests the omission of a vegetable until the resulting soup appears as hot water when served. Rockwell's poster paint illustrations add to the authenticity of the book.

Hoban, Tana. **Push-Pull, Empty-Full: A Book of Opposites**. Photos by the author. Macmillan 1972. 3-7.

Another of Ms. Hoban's concept books that so successfully match clear creative black and white photographs with single ideas. Here, fifteen pairs of opposites are covered with amazing variety on the double-page spreads.

Hoberman, Mary Ann. **I Like Old Clothes**. Illus. Jacqueline Chwast. Knopf 1976. 4-7.

Told in verse and humor, this is a statement of fact by two characters (one white, one black) who like "clothes with a history, clothes with a mystery." They imagine where the clothes came from, how they looked on the former owners, and who will get them when they are handed down once again.

Horvath, Betty. **Be Nice to Josephine**. Illus. Pat Grant Porter. Watts 1970. 5-9.

Both text and sketches offer the reader an amusing and lively account of the day Charlie Mitchell reluctantly spends with his cousin Josephine.

Horwitz, Elinor Lander. **When the Sky Is Like Lace**. Illus. Barbara Cooney. Lippincott 1975. 4-6.

Never talk to a rabbit or a kissing gourami and if your nose itches, don't scratch it, for anything can happen on a "bimulous" night when the sky is like lace. Ms. Cooney, winner of the Caldecott Medal for the most distinguished picture book for children, has illustrated this fantasy with charm and imagination.

Hurwitz, Johanna. **Busybody Nora**. Illus. Susan Jeschke. Morrow 1976. 5-8.

It was Nora's original idea to have a big party—a giant party—for all the people in the apartment building. So all 200 of them were invited to a potluck supper in the lobby. Although Nora is no Heloise, these simple stories about a six year old and her brother Teddy have an appeal for the very young reader.

Hutchins, Pat. **The Wind Blew**. Illus. by the author. Macmillan 1974. 4-8.

A simple cumulative tale that follows the wind across London and shows all the things it carries in its wake. The illustrations always give a clue as to the next item to be blown away. The pictures are colorful and bold and very eye-catching. Good fun. 1974 Kate Greenaway Medal winner.

Iwasaki, Chihiro. **A New Baby Is Coming to My House**. Illus. by the author. McGraw 1972. 5-8.

A gentle story about a little girl awaiting the arrival of her new baby brother and her mother home from the hospital. She plans many things to do with him and is surprised to find he is so tiny. Instead of the usual disappointment, she only cries, "I want to hold him. He is my very own brother." The delicate watercolors match the gentle nature of the story.

Jewell, Nancy. **Calf, Goodnight**. Illus. Leonard Weisgard. HarpJ Har-Row 1973. 4-8.

A new calf, being led by his mother to the barn, is entranced by the night. The tender, quiet story is illustrated in soft grays in inimitable Weisgard style.

Johnson, Eric W. **Escape into the Zoo**. Illus. June Goldsborough. Lippincott 1971. 5-8.

Two boys go to the zoo with their cat on a leash. While they are learning why the cat cannot come into the zoo, he breaks away and makes the story a mild adventure. Pictures are realistic and the reading is smooth.

Jordan, June. **New Life: New Room**. Illus. Ray Cruz. T Y Crowell 1975. 5-8.

There are already three children in the crowded two-bedroom apartment. Mom and Dad make five. Now where can they find room for #6, a new baby? The children come up with their own solution to their father's problem.

Keats, Ezra Jack. **Apt. 3**. Illus. by the author. Macmillan 1971. 6-10.

Sam and his little brother Ben hear someone in their apartment building playing the harmonica. Eventually the boys find the player: a blind man who proves to be a new and wonderful friend. Each illustration in this oversized picture book constitutes a lovely painting in and of itself.

Keeping, Charles. **Joseph's Yard**. Illus. by the author. Watts 1970. 5-9.

Joseph learns the hard way that all life (plant and animal, beast and human) needs to live in its natural environment to survive and flourish. Freedom, love, and sharing are emphasized in the well-written text and full-color expressionistic paintings.

Kellogg, Steven. **Won't Somebody Play with Me?** Illus. by the author. Dial 1972. 4-8.

Kim can't find anyone to play with her. All her friends claim to have other things to do. Actually they are getting together to plan a surprise birthday party for Kim. Detailed four-color line and wash drawings add depth and feeling.

King, Helen H. **Willy**. Illus. Carole Byard. Doubleday 1971. 5-10.

A realistic and impressive story of how a boy who, because he is the oldest of six children and his father is dead, assumes the challenging task of catching the troublesome rat he calls Willy. Line drawings with accents of color are expressionistic and action filled.

Knotts, Howard. **The Winter Cat**. Illus. by the author. HarpJ Har-Row 1972. 5-8.

A stray cat hides in the bushes to watch children play in the first snowfall of winter. He was born in the fields during the warm summer and wonders what winter is. Gradually the children accept him and make friends by leaving out scraps of food and by coaxing him to play with them. Eventually, he becomes their cat in a gentle and believable way. Soft black and white drawings add to the gentleness of the story.

Kraus, Robert. **Rebecca Hatpin**. Illus. Robert Byrd. Windmill Bks 1974. 5-8.

It is difficult to imagine a little girl so selfish that even her toys dislike her; however Rebecca's motto is "Me first, you second," which makes her less than popular with everyone. Then something happens to help her change. The whole neighborhood becomes ill so she makes hot tea with lemon and cures them all. Her reformation even leads her into a future career in medicine. The intricate Edwardian black and white line drawings are worth close scrutiny for their detail.

Kroll, Steven. **Is Milton Missing?** Illus. Dick Gackenbach. Holiday 1975. 5-8.

When Richard arrives home from school, he misses his usual greeting from Milton, his Great Dane. He imagines all the terrible things that could have happened to his dog, before remembering that Milton has a friend named Daisy, a female Great Dane. From then on, finding the dog is easy—but Richard isn't prepared for the five little surprises the dogs have for their owners. Humorously told and illustrated.

Kroll, Steven. **That Makes Me Mad**. Illus. Hilary Knight. Pantheon 1976. 5-8.

Nina is a little girl in coveralls who is justifiably upset by having to eat things she "hates," by being blamed for things she hasn't done, and by being ignored when she has something to say. Her complaints are typical of the age, and the only thing to soothe her is the same medication that's been used since mothers were invented.

La Farge, Phyllis. **Joanna Runs Away**. Illus. Trina Schart Hyman. HR & W 1973. 4-8.

After school hours can be long hours for a little girl alone in an apartment. Impulsively Joanna hides in the vegetable man's cart, with the idea that she will free the horse from "bondage" and get freedom for herself. Her initial loneliness is brought into focus, and she grows up a bit as the result of her experiences. The plot is simple, yet moving. The pencil, pen and ink sketches in two colors are an integral part of the book.

Lapsley, Susan. **I Am Adopted**. Illus. Michael Charlton. Bradbury Pr 1974. 5-6.

The author is a trained nurse with two adopted children. In this book, Charles introduces himself and his little sister Sophie, both adopted. He relates some of their daily activities, very typical of any small child, and closes by saying, "Adoption means belonging." A simple text with which any young adopted child could empathize.

Lasker, Joe. **He's My Brother**. Illus. by the author. A Whitman 1974. 6-9.

Jamie, a boy with learning disabilities, is the main character in this touching story told from his older brother's point of view. Jamie suffers a constant knowledge that he isn't keeping up in school, though his family do all they can to help him and make him feel loved and respected. The text is simply and warmly written so a young reader might understand and sympathize with a child such as Jamie. Lovely alternating color and black and white illustrations are an added feature. One of the best books available on any type of retardation-learning disabilities.

Lasker, Joe. **How Do I Feel?** Illus. by the author. A Whitman 1970. 5-8.

A "teaching" book to help children express their feelings. A story of twins, told by one of them. There is no real story line, rather a series of related happenings. Illustrations are realistic in colored wash.

Lasker, Joe. **Merry Ever After**. Illus. by the author. Macmillan 1976. 6-up.

Two medieval weddings are portrayed—one of nobility, the other a peasant ceremony. Though the scale of entertainment varies, the customs are basically the same for both, and reflect traditions that remain today. Mr. Lasker readily admits that his inspiration for the illustrations came from the art of fifteenth century craftsmen. The tapestry, illuminations, and vivid color of drawings are fresh and original, though the ideas came from old texts and paintings.

Levine, Joan Goldman. **A Bedtime Story**. Illus. Gail Owens. Dutton 1975. 4-8.

A fun-filled turn-about story! Arathusela puts her parents to bed and they cause her many problems—wanting to watch television, asking that a specific story be read to them, asking for soda when that was not included among the list of drinks offered, and being nuisances in every way possible. Cross-hatch drawings in black and white are perfectly compatible with this amusing story.

Levy, Elizabeth. **Nice Little Girls**. Illus. Mordicai Gerstein. Delacorte 1974. 5-8.

Jackie starts a new school, and things go wrong from the beginning when the teacher refers to her as "the new boy." Because she is ostracized by the girls, Jackie tries to fit in with the boys—unsuccessfully. Illustrations are humorously effective. In solving this junior feminist problem, the author provides insights about differences in people which the young will be able to understand.

Lexau, Joan M. **Emily and the Klunky Baby and the Next-Door Dog**. Illus. Martha Alexander. Dial 1972. 5-9.

One of the few available picture books about a child whose parents are divorced. A little girl, frustrated because her mother is too busy to play with her, runs away from home with her "klunky" baby brother, hoping to find their daddy. Illustrations, done in pencil and tempera, are expressive and highlight the moods of this story.

Lord, John Vernon. **Mr. Mead and His Garden**. Illus. by the author. HM 1975. 5-8.

Illustrations and rhymed text describe Mr. Mead's efforts to rid his garden of a variety of bothersome slugs and snails. In richly detailed Brueghel-like illustrations, Lord tells a humorous and witty tale of how one man peacefully and cleverly rids his garden of rampant pests without harming them or the world.

Low, Joseph. **BOO to a Goose**. Illus. by the author. McElderry Bk Atheneum 1975. 5-8.

A really sensitive portrayal of feelings all children can appreciate. Jimmy is friends with all the animals on the farm except Gus the Goose—and Gus knows instinctively how afraid Jimmy is, so he bullies him and nips at him every chance he gets. Convinced he has to stand his ground, Jimmy tries to psych himself into bravery—and it works! His words indicate, though, that he knows how the goose must now feel, and that he will try to make friends now that he has proved himself.

Lund, Doris Herold. **The Paint-Box Sea**. Illus. Symeon Shimin. McGraw 1973. 5-8.

Vividly wet and colorful, the illustrations record the changing moods of the sea to give depth and meaning to this story in verse of an eye-opening summer. The good sibling relations add another dimension to a lovely book.

Lundgren, Max (translator Ann Pyk). **Matt's Grandfather**. Illus. Fibbon Held. Putnam 1972. 5-9.

A description of a child's response to a visit with his eighty-five-year old grandfather who is in a nursing home and is senile. This is a gentle story that will help children understand senility a bit better.

Lystad, Mary. **That New Boy**. Illus. Emily McCully. Crown 1973. 4-7.

A warm and friendly story about getting acquainted with a new child in the neighborhood. George decides that the new boy would not want to do any of the things he would want to do; but gradually he finds out that the new boy is interested in the same types of things he is, and so they become friends.

McCully's drawings add just the right amount of humor and sensitivity to the story.

McCabe, Inger. **A Week in Amy's World: New England**. CCPr Macmillan 1970. 5-8.

A week in the life of seven-year-old Amy Brigham, who lives with a housewife mother, an architect father, a younger sister, and a toddler brother in Cambridge, Massachusetts. The Brighams are not a typical middle class family; everyone enjoys more individuality. The feelings of simplicity and honesty are conveyed in the photographs and text.

Mahy, Margaret. **Ultra Violet Catastrophe!** Illus. Brian Froud. Parents 1975. 5-8.

A dissolving of the generation line between a young girl and her elderly great uncle Magnus Pringle, who surprisingly find while taking a walk together that they enjoy similar antics, like walking in mud and building a dam across the creek. An enchanting story line enhanced by superb watercolor illustrations.

Mayer, Mercer, and Marianna Mayer. **Mine!** Illus. by the authors. S & S 1970. 5-8.

Only two words, "yours" and "mine," are used by the young hero of this little book. When matched with the expressively simple black and white drawings, they make an effective statement about property rights.

Mayers, Patrick. **Lost Bear, Found Bear**. Illus. Susan Perl. A Whitman 1973. 4-6.

Leah is usually very happy and she likes to dance, sing, and paint. But one morning, she's very sad. She cries and screams until a host of people come to help. The problem is that she has lost her teddy bear. All of her friends and family try to appease her with other things, but nothing will console her. When she finally crawls back into bed to weep, she feels a familiar lump under the covers and joy is restored, because the lump is the much loved teddy bear. Simple line wash drawings show the action of the plot. Children will empathize with the sadness Leah shows over the loss and her happiness when the bear is discovered.

Merriam, Eve. **Boys and Girls—Girls and Boys**. Illus. Harriet Sherman. HR & W 1972. 4-8.

Typical children's activities, dreams, and preferences are portrayed for four boys and four girls in the city. The book is designed to eliminate sex bias and role playing. Bright colors.

Miles, Miska. **Somebody's Dog**. Illus. John Schoenherr. Little 1973. 5-8.

A believable account of how a runaway dog wins his way into the lives and hearts of a family. Pen and ink drawings and splashes of yellow overlay highlight the mood and action of the story.

Monjo, F.N. **Rudi and the Distelfink**. Illus. George Kraus. Dutton 1972. 5-8.

Told in Pennsylvania Dutch dialect by young Rudi, this is a warm story of a year in the lives of the Schimmelpfennig family, Americans in the early 1800s. A page of text for each month is set opposite primitive stylized paintings, filled with details of a busy farm.

Moremen, Grace E. **No, No, Natalie**. Photos by Geoffrey P. Fulton. Childrens 1973. 5-7.

Natalie is a big white rabbit who lives in a pre-school. Excellent photographs depict a typical day with many people saying "No, no, Natalie" to her. The delight of children close to Natalie shows in their faces as they play with her during the day.

Moses, Joseph. **The Great Rain Robbery**. Illus. David Levine. HM 1975. 5-8.

A humorous mystery story set in England during the time of Boswell and Dr. Johnson tells how the city of Ipswich was so named. A very clever play with words prevails throughout and the satirical line and wash illustrations, so suggestive of the style of Edward Lear, add considerably to this fine picture book.

Neigoff, Anne. **New House, New Town**. Illus. Lois Axeman. A Whitman 1973. 5-7.

A family outgrows their old home and goes through the steps of building a new one—selecting the town, the lot, the plans, the contractor, and watching the step-by-step process of building the house. The book is part of the "community helpers" series and would add to such a study in the primary grades.

Ness, Evaline. **Yeck Eck**. Illus. by the author. Dutton 1974. 4-7.

Tana is a little girl who wants a real baby to care for more than anything else in the world. So she saves money to buy one but none are for sale. She asks her father to bring one home—no luck again. A friend tells her she can have one of his many little brothers or sisters free. She selects one who came over to her and said, "Yeck eck," which she assumed meant, "Take me." This light and amusing text is accompanied by delightfully impish illustrations.

Nodset, Joan L. **Come Here, Cat**. Illus. Steven Kellogg. HarpJ Har-Row 1973. 4-8.

A tiny appealing book that records in the simplest fashion, both in text and in illustrations, a one-way conversation between a little city girl and a cat. This reflection of the making of a friendship will satisfy the youngest.

Olsen, Aileen. **Big Fish**. Illus. Imero Gobbato. Lothrop 1970. 6-9.

Alistair George Hamilton Brown was called Big Fish—and not because his name was so long. His father, Thomas Brown, was the best fisherman on a little island in the Caribbean. At the end of the story, he is called Big Fish, which has a special meaning for Alistair and quite a different meaning for Thomas and the other men on the island.

Parish, Peggy. **Ootah's Lucky Day**. Illus. Mamoru Funai. HarpJ Har-Row 1970. 4-8.

Ootah goes hunting by himself for food for his village. Taking his own sled and dogs he kills a walrus. With luck he gets the walrus on the sled, thus saving the village. The men decide he is big enough to hunt with them. Interesting pastel illustrations.

Parish, Peggy. **Too Many Rabbits**. Illus. Leonard Kessler. Macmillan 1974. 6-9.

Miss Molly finds a rabbit on her doorstep, and takes it in to care for it; soon she has an overabundance of rabbits; her problem in disposing of them is solved only when a nice man offers to take them to his island. Not long after that Miss Molly looks down and there is a plump cat on. . . . An engaging easy-to-read story.

Park, Ruth. **The Gigantic Balloon**. Illus. Kilmeny Niland and Deborah Niland. Parents 1976. 5-9.

Wonderfully Dickens-like characters, in this case two shifty shop owners, compete in business and craftiness. Each wants to outsell the other, and they resort to outlandish advertising in the process. In the final effort, one orders a hot air balloon from France—but the balloonist can't make the trip. So it remains for the Bob Crachit-type clerk to assume control and provide a fit ending for this melodrama.

Parnall, Peter. **Alfalfa Hill**. Illus. by the author. Doubleday 1975. 5-8.

Describes the changes that occur when winter approaches—the birds that leave Alfalfa Hill and those that stay, animals searching frantically for bits of food to hoard during the cold months. Then the snow comes to cover all, and the animals peer out to view a new world. Black and white illustrations match the mood of the quiet world of winter.

Parsley, Mary. **Stories for All Seasons**. Illus. Claude Kailer, Rosemary Lowndes, Colin Mier, Wendy Lewis, and Kate Burness. Larousse 1974. 6-8.

Thirty-six stories grouped according to seasons of the year. For all moods, all weather, each section is illustrated by a different artist. Four authors wrote all the stories: Bernard Barbuk, Laurie Blair, John Boddington, and Leslie Wilson. An oversize book with a fresh collection of narratives on a wide range of subjects.

Radlauer, Ed, and Ruth Radlauer. **Radlauers' Starting Line**. Illus. Ed Radlauer. Bowmar 1976. 6-up.

Bowmar has introduced this series of four fifty-page soft-cover books titled: *Kickoff!* (football), *Wheels!* (on everything from bicycles to decorated parade floats), *Racing!* (from trikes to boats), and *Cats!* (domestic and jungle varieties). Colored photos on each page facing easy but interesting text. All would be of high interest to beginning readers.

Reed, Betty Jane. **A Mouse in the House**. Illus. June Talarczyk. Denison 1971. 5-8.

A pleasantly rhymed account of a mouse that outsmarts people and a cat, much to a boy's delight. Written with a beginning reader in mind, the book has simple color pictures.

Rice, Eve. **Mr. Brimble's Hobby**. Illus. by the author. Greenwillow Bks 1975. 6-9.

Willie liked the sound of the word "serendipity" but he didn't know what it meant. By the time he and his sister Polly found the big dictionary, they had already learned its meaning. Small family happenings are the subject of five mini-stories about the Brimble family. Especially appealing to the beginning reader.

Ringi, Kjell. **The Sun and the Cloud**. Illus. by the author. HarpJ Har-Row 1971. 3-7.

When sun and cloud dispute which is needed for a seed to grow, the seed affirms the need for both. Bright, simple drawings illustrate a fundamental concept for the very young.

Robinson, Charles. **New Kid in Town**. Illus. by the author. Atheneum 1975. 5-8.

The "new kid" who just moved in is given a going-over by his neighbor, who seems to be a real bully. Then, the boy and his mother happen to be standing at the window when the "old-timer" takes a spill and comes up crying. So he's not as tough as he seems! From then on things are different, with the newcomer refusing to be bossed. When they both realize they're equals, friendship takes the place of rivalry. Effective use of accompanying illustrations.

Rockwell, Harlow. **My Doctor**. Illus. by the author. Macmillan 1973. 4-7.

In a small boy's visit to his doctor for a check-up, such unnerving things as a hypodermic needle, blood pressure cuff, and the stethoscope are dealt with in a simple, straightforward text and illustrations of disarming clarity. Among its other virtues, this book is distinguished by the fact that the doctor is an efficient, kind, young woman.

Ross, G. Max. **When Lucy Went Away**. Illus. Ingrid Fetz. Dutton 1976. 4-7.

A thoroughly believable and touching account about a child's response to the fact that the family's cat, Lucy, has disappeared and must be left behind when the vacation comes to an end and they must return home without her. The black and white crosshatch drawings highlight and extend the child's painful feeling.

Ross, Pat. **What Ever Happened to the Baxter Place?** Illus. Roger Duvoisin. Pantheon 1976. 6-10.

Once a large, picture postcard farm with pond and meadows, the Baxter place is gradually made smaller. First one little piece is sold to a friend to start a produce market. After a year of bad crops and debts, another section goes to a real estate developer for small homes. And so it goes until, surrounded by shopping centers and urban development, the Baxters sit on their porch wondering if the sales were worth the extra money in their bank account.

Scarry, Richard. **About Animals**. Illus. by the author. Golden Pr Western Pub 1976. 4-7.

Birds, zoo animals, farm animals, circus animals, big animals and small animals, creatures of the sea and air, are presented in colorful pictures and easily-understood text in this "Look-Look Book" for the beginning reader.

Scarry, Richard. **All Day Long**. Illus. by the author. Golden Pr Western Pub 1976. 4-7.

Bear goes about his daily tasks at home, in school, at work and at play in another "Look-Look Book" by Richard Scarry, the popular author-illustrator. Woven into the text are useful suggestions to help the younger reader participate in the stories.

Scarry, Richard. **At Work**. Illus. by the author. Golden Pr Western Pub 1976. 4-7.

An octopus, a pig, a platypus, and a variety of other animals go about their jobs in this "Look-Look Book" for the very young reader. Gay pictures illustrate the various occupations, and the child is invited to participate by identifying objects on the pages.

Scarry, Richard. **On the Farm**. Illus. by the author. Golden Pr Western Pub 1976. 5-8.

Each page describes aspects of farm living in a basically informational manner. Colorful illustrations are an integral part of this teaching book, for the reader is asked to look for and point to certain items. Farmer Bear and his animal friends demonstrate the work necessary to operate the farm during the changing seasons. Other books with a similar format by author/illustrator Richard Scarry include *On Vacation* and *My House* (both published in 1976 - Golden Press).

Schlein, Miriam. **The Rabbit's World**. Illus. Peter Parnall. Four Winds Schol Bk Serv 1973. 5-8.

The early months in the life of a little snowshoe rabbit, and the world he lives in. Excellent pencil sketches and a tender account.

Schneider, Gerlinde. **Uncle Harry**. Illus. Lilo Fromm. Macmillan 1972. 4-7.

Although Uncle Harry tries and tries, he can't find a home for the kitten he has rescued; so in the end, he graciously welcomes his new pet. Black ink sketches, set against a slightly foreign-flavored background, add detail, fun, and interest.

Schulman, Janet. **The Big Hello**. Illus. Lillian Hoban. Greenwillow Bks 1976. 6-9.

A "read-alone" book about a girl and her rag doll, Sara. There's an airplane trip to California, a new house, new dog—but Sara is lost, and the little girl is afraid she'll never be able to sleep again. Eventually the doll is found, having been picked up and cared for by Jane, a girl living nearby. A story that demonstrates the importance of friendship.

Sellers-White, Naomi John. **Charley's Clan**. Illus. Unada Gliewe. A Whitman 1973. 7-9.

Charley gets permission to move to Texas with his best friend Benji, but his mother insists that he must have someone take his place at home. Appealing in realistic pictures and plot.

Sharmat, Marjorie Weinman. **I'm Not Oscar's Friend Anymore**. Illus. Tony de Luna. Dutton 1975. 6-8.

Friendship crumbles because of a falling-out between two young boys, but all ends nicely. Line and wash drawings illustrate this satisfying here-and-now story.

Shaw, Richard, compiler and editor. **The Mouse Book**. Illus. by many artists. Warne 1975. 7-up.

An unusual compilation of modern and traditional stories that reflect the various ways that people feel about mice. Illustrated with full-color pictures and black and white drawings by many well-known book artists.

Shecter, Ben. **Across the Meadow**. Illus. by the author. Doubleday 1973. 6-9.

An unsentimental account of an old cat who realizes he is about to die, tells his friends it is time for a vacation, and says goodbye to his friends of the farm and woods. He settles down to die in an old, deserted car which is shown at the end of the story covered with vines which birds come to perch on. A rather interesting way to tell children that some people view the end of life as a natural happening with dignity and without morbidity.

Skorpen, Liesel Moak. **Old Arthur**. Illus. Wallace Tripp. HarpJ Har-Row 1972. 5-8.

The dog Old Arthur was not worth much except to be a good friend to a young boy. A sympathetic and satisfying story.

Sobal, Harriet L. **Jeff's Hospital Book**. Photos by Patricia Agre. Walck 1975. 5-8.

Jeff needs surgery to correct his crossed eyes. His feelings as he enters the hospital are told in the text, but easy to "read" in photos as well. He's lonely and afraid; but he asks a lot of questions and is reassured by everyone from lab technicians to his own doctor. A truthful interpretation which would be helpful in comforting any young child anticipating minor surgery.

Solbert, Ronni. **I Wrote My Name on the Wall: Sidewalk Songs**. Photos by the author. Little 1971. 5-10.

An attempt to use black dialect to describe what children in the pictures might be saying. No story line or central characters, just children on streets and stoops.

Spier, Peter. **Tin Lizzie**. Illus. by the author. Doubleday 1975. 5-8.

When a 1909 Model-T touring car arrives at the showroom, it is the center of attraction, because it is the first car most people have seen. It is owned by Mr. Barnhardt for eleven years, sold to a young married couple who keep it for nine, then to a farmer who drives it until it will go no further. Spotted behind a barn years later, the Tin Lizzie is sold once again—and provides a happy ending for this book.

Stiles, Martha Bennett. **Dougal Looks for Birds**. Illus. Iris Schweitzer. Four Winds Schol Bk Serv 1972. 5-8.

Birdwatching with his parents and looking especially for a blue heron, a young boy sees a parakeet and finds the heron. Bright illustrations, a humorous approach, and an unusual topic make a good story.

Suhl, Yuri. **The Man Who Made Everyone Late**. Illus. Lawrence Di Fiori. Four Winds Schol Bk Serv 1974. 6-9.

Felix Boom is unable to answer a simple question in any less than 500 words. Not only does everyone eventually ignore him because he is boring to listen to but, more importantly, because of his inability to respond precisely to their queries makes them late. Colorful full-page stylized illustrations suggest the story is set in an eastern European village.

Taylor, Mark. **Henry Explores the Mountains**. Illus. Graham Booth. Atheneum 1975. 5-8.

It's time, Henry decides, to explore the mountains before winter comes. His father gives permission, and Henry starts off with his dust-mop-looking dog Angus, taking along a stack of special flags to mark their trail. When they discover and are subsequently trapped by a forest fire, the trail markers aid in their rescue by a helicopter crew.

Thomas, Dawn C. **Mira! Mira!** Illus. Harold L. James. Lippincott 1970. 5-8.

A family arrives from Puerto Rico to stay with cousins until they find a place of their own. On their first day in New York, it snows. Ramon has no heavy winter coat and so his mother goes out to buy one. He cannot wait for the coat but borrows one to hurry out into that lovely white stuff he has never seen before.

Thomas, Ianthe. **My Street's a Morning Cool Street**. Illus. Emily A. McCully. HarpJ Har-Row 1976. 4-7.

A young black boy living in the city observes many pleasant activities while walking to school early in the morning.

Thomas, Ulrich. **Applemouse**. Photos by the author. FS & G 1972. 4-8.

Black and white photographs document a mouse's progress as he gradually eats an apple and explores his environment. One fine sequence is shot during a rain, another finds the mouse with a snail. The simple text, artistically placed, chronicles the activity while humanizing the animals.

Thompson, Jean. **I'm Going to Run Away**! Illus. Bill Myers. Abingdon 1975. 4-8.

Who hasn't known a little boy who decides, after a series of frustrations, to run away from home? Jimmy left on such a day, and this story relates his efforts to find a better home. After an entire day of dragging his suitcase from house to house, he knocks on one last door and finds the place he belongs and is wanted—his own home.

Tison, Annette, and Talus Taylor. **The Adventures of the Three Colors**. Illus. by the authors. Collins-World 1971. 4-10.

Herbie is an artist who has only three colors—blue, green, and red—with which to experiment. An adventure in techniques of line drawing and mixed colors is the pleasant result for the reader.

Tobias, Tobi. **Moving Day**. Illus. William Pène du Bois. Knopf 1976. 4-7.

A book of thoughts that ramble and have no periods. Sorting clothes and possessions, packing, saying goodbye to friends, travelling, seeing the old possessions in a new house—all are related by a young girl who is moving with her parents and her precious teddy bear. Illustrations capture the uprooting, transition, and the discovery of a new friend.

Varga, Judy. **Circus Cannonball**. Illus. by the author. Morrow 1975. 4-8.

Poor Mrs. Morelli feels unfulfilled as "just a housewife." Her husband is the human cannonball with the circus and her grown son and daughter are both in circus acts. Her husband wants her to cook spaghetti and forget a career. She tries several odd jobs, but longs for the applause of the crowd. Circumstances enable her to become a valuable part of her husband's act, and she gets her wish to be in the spotlight.

Viorst, Judith. **Alexander and the Terrible, Horrible, No Good, Very Bad Day**. Illus. Ray Cruz. Atheneum 1976. 5-8.

From the time Alexander got up in the morning—with gum in his hair because he went to sleep with gum in his mouth—until he went to bed—when his nightlight burned out and he bit his tongue—everything went wrong. Expressive crosshatch drawings in black and white highlight Alexander's grumpy mood.

Viorst, Judith. **Rosie and Michael**. Illus. Lorna Tomei. Atheneum 1974. 6-9.

An amusing and convincing testimonial that Rosie and Michael are devoted and forever loyal friends! Action-filled, black and white crosshatch drawings serve to confirm this declaration of friendship.

Viorst, Judith. **The Tenth Good Thing about Barney**. Illus. Erik Blegvad. Atheneum 1971. 5-9.

A first person narrative recording a little boy's reaction to the death of his cat, Barney. As part of the burial service for the cat, the boy and his neighbor friend Annie can name only nine good things about Barney. Soon the boy thinks of a tenth good thing, one he decides is a pretty nice job for a cat and that is "Barney is in the ground and he's helping grow flowers." A simple and tender account about death.

Viorst, Judith. **Try It Again, Sam**. Illus. Paul Galdone. Lothrop 1970. 4-7.

Sam is going to a friend's house alone for the first time and promises his mother he will come right back if he has any trouble. He has lots of trouble and dutifully returns home to report each time and each time gets to try it again. The obvious instruction in safety rules is acceptable because it is so honest. Galdone's illustrations add humor to the plight of the child seeking independence.

Watson, Nancy Dingman. **Tommy's Mommy's Fish**. Illus. Aldren A. Watson. Viking Pr 1971. 5-8.

It's nice to be able to smell fishy and have Mother want you to sit by her anyway, even on her birthday. Genuine child talk and thoughts, with a sense of humor that all can enjoy.

Watts, Mabel. **The Basket That Flew over the Mountain**. Illus. Haris Petie. Lantern 1972. 5-9.

After many uses the boy's hand-woven willow basket falls in the mud along the riverbank and starts a new willow grove. A pleasant, simply written ecological story.

Weil, Lisl. **Fat Ernest**. Illus. by the author. Parents 1973. 5-8.

When the family moves into the new apartment house, Joel brings along his pet gerbils. When one (Erwin) gets loose and frightens a neighbor, it is Fat Ernest (Ernestine, the other gerbil) who saves the day! Pleasant, realistic story and expressive pictures.

Weil, Lisl. **The Funny Old Bag**. Illus. by the author. Parents 1974. 4-8.

Mr. Gugelhupf carries a black bag, which children in the housing project find out about when big, tough Howie has been hurt. They learn, too, how nice old people are. (Sequel to *Fat Ernest.*) Satisfying story with expressive pictures.

Welber, Robert. **The Train**. Illus. Deborah Ray. Pantheon 1972. 6-9.

"Achieving competence" is too formal a classification for this warm, comfortable little story of a black preschooler who finally musters courage to cross a meadow and watch a train go by. Appealing pictures show the little heroine and her family.

Wellman, Alice. **Small-Boy Chuku**. Illus. Richard Cuffari. HM 1973. 5-8.

Chuku, the smallest of his father's four sons, feels that he can do nothing well. Each of his older brothers has responsibilities, but lonely Chuku wanders around the village searching for meaning in life. He saves a small abandoned monkey from starvation, and eventually finds a role for himself when he plays the drum for the rain dance. Cuffari's illustrations express feelings.

Wells, Rosemary. **Unfortunately Harriet**. Illus. by the author. Dial 1972. 4-8.

Unfortunately Harriet has spilled the varnish while painting her rocking horse. She thinks the new brown rug is ruined and makes several desperate attempts to cover up her mistake. She piles up the furniture over it, tries to scrape it up, and even thinks of running away for fear of what her mother will say about the varnish. Suddenly the doorbell rings and two men bring in the new rug and lay it over the rug pad which Harriet thought was the new rug. Harriet is saved and wallows in happiness on the new red rug.

White, Edgar. **Sati the Rastifarian**. Illus. Dindga McCannon. Lothrop 1973. 6-9.

Aunt Marie brings Sati from the West Indies to live in New York. The gradual changes in his feeling toward this strange city culminate and are revealed in a letter he writes home to his mother after six months. The strong woodcuts and the haunting language of the text portray the courage, loneliness, and friendship.

Wiest, Robert, and Claire Wiest. **Down the River without a Paddle**. Illus. by the authors. Childrens 1973. 5-8.

A caterpillar is blown into a river, journeys on a leaf, and eventually comes ashore, not knowing that soon he will be a butterfly. Pleasing watercolors and some expressive wording.

Winn, Marie. **The Thief-Catcher**. Illus. Whitney Darrow, Jr. S & S 1972. 5-8.

A thief robs the farmer of his tomatoes, leaving him without anything to exchange for clothing, tools, and other necessities. This sets up a chain of events that finally leads to a plan of taxation that will provide money to hire a full-time thief-catcher. This is a clever way of explaining why we pay taxes. Written in folktale style it provides a story line which will appeal to young children. Illustrations are humorous and add to the telling of the story. Games are included at the end to extend the concept of taxes.

Wittels, Harriet, and Joan Greisman. **Things I Hate!** Illus. Jerry McConnell. Behavioral Pubns 1973. 4-8.

A boy who suffers rather normal frustrations learns that along with these frustrations comes something good. For example, he "hates" going shopping with his mother but he enjoys the accompanying bus ride and the banana split (if he's been good). He also "hates" going to bed but reveals his enjoyment of clean sheets and nice dreams. He finds getting ready for school unpleasant, too, but when he gets there he enjoys his friends and most of the activities.

Wolde, Gunilla. **Betsy and the Chicken Pox**. Illus. by the author. Random 1976. 4-6.

In this account, rosy-cheeked Betsy, an engaging character created by a Swedish author-artist, is jealous because her baby brother has the chicken pox and is getting all the attention from her parents. She paints spots on herself, but is ignored still. When she is taking a bath that night, the painted spots disappear—but some real ones have taken their place. (By the same author: *Betsy's Baby Brother* - 1975; *This Is Betsy* - 1974. Random House.)

Wood, Joyce. **Grandmother Lucy Goes on a Picnic**. Illus. Frank Francis. Collins-World 1976. 5-8.

A happy, colorful picnic day, with Grandmother Lucy packing the lunch for herself and a young friend. She shows the little girl how to make a daisy chain, how to skip flat stones in the water, and how to plant apple cores so that future picnickers will enjoy the shade. Beautifully illustrated to complement a day of happy memories.

Ziegler, Ursina. **Peppino**. Illus. Sita Jucker. Atheneum 1971. 4-8.

Watercolor illustrations, delightfully detailed and designed with great verve, faithfully reflect the changing moods of this story. Peppino and his father, an ex-travelling magician, work hard and are warmly helped to build a new life where they successfully combine their talents and their dreams.

Zolotow, Charlotte. **A Father Like That**. Illus. Ben Shecter. HarpJ Har-Row 1971. 4-8.

A boy whose parents are living apart wishes he had a father. Every page tells what his father would be like, if he had one, and Zolotow shows what a good father-son relationship could be like as her character talks. The ending is believable and provides hope and happiness in a gentle way. Engaging line and wash drawings illustrate the story.

Zolotow, Charlotte. **Hold My Hand**. Illus. Thomas di Grazia. HarpJ Har-Row 1972. 4-8.

A delicate story-verse of friendship between two girls on a cold winter day. They walk and talk midst the beauties of winter and feel the inner warmth of friendship, while they discover joys of both winter and friendship. The illustrator, di Grazia, is better with landscapes than with people, but the feeling of the lines emerges.

Zolotow, Charlotte. **Janey**. Illus. Ronald Himler. HarpJ Har-Row 1973. 4-8.

A little girl tells how much she misses her friend who has moved. An emotional reaction simply and tenderly stated.

Zolotow, Charlotte. **May I Visit?** Illus. Erik Blegvad. HarpJ Har-Row 1976. 5-9.

Of special interest to children who have brothers or sisters considerably older than themselves, this is a perceptive portrayal of a child's feelings about growing up. Crosshatch drawings add just the right flair and vitality to this comment.

Zolotow, Charlotte. **My Grandson Lew**. Illus. William Pène du Bois. HarpJ Har-Row 1974. 5-9.

Sensitive, simple telling of a six-year-old boy's memories of his grandfather. His mother shares his recollections and adds her own; she had not told Lew about his grandfather's death because she assumed he had been too young to have any memory of his visits.

Zolotow, Charlotte. **The Unfriendly Book**. Illus. William Pène du Bois. HarpJ Har-Row 1975. 5-8.

A contrast in how two girls view the same people—Judy sees the good things about them and Bertha sees merely their weaknesses. The result is that the two girls part on an unfriendly note because of their opposite personalities and views.

Zolotow, Charlotte. **When the Wind Stops**. Illus. Howard Knotts. HarpJ Har-Row 1975. 4-8.

Told in simple but almost poetic prose, this is a series of pleasant and satisfying responses to a young child's questions. "Where does the wind go when it stops?" "Why does the day have to end?" "Where do the waves go when they break on the sand?" Black and white line and wash illustrations highlight the moods and concepts effectively.

Zolotow, Charlotte. **William's Doll**. Illus. William Pène du Bois. HarpJ Har-Row 1972. 4-8.

Why should William have a doll? With brief and unsophisticated text, combined with pastel drawings, this question is posed and answered.

Additional titles of recommended stories for primary readers are:

ABC and Counting

Burningham, John. **John Burningham's ABC**. Bobbs 1967. 3-6.

Eichenberg, Fritz. **Ape in a Cape**. HarBraceJ 1952. 4-6.

Piatti, Celestino. **Celestino Piatti's Animal ABC**. Atheneum 1966. 3-7.

Sendak, Maurice. **Nutshell Library**. HarpJ Har-Row 1962. 3-8.

Tudor, Tasha. **A Is for Annabelle**. Walck 1954. 5-7.

Animals

Freeman, Don. **Dandelion**. Viking Pr 1964. 5-8.

Ginsburg, Mirra. **The Chick and the Duckling**. Macmillan 1972. 3-7.

Hoban, Russell. **Bedtime for Frances**. HarpJ Har-Row 1960. 4-6.

Hutchins, Pat. **Rosie's Walk**. Macmillan 1968. 3-6.

Leaf, Munro. **The Story of Ferdinand**. Viking Pr 1936. 4-up.

Lionni, Leo. **Frederick**. Pantheon 1967. 5-9.

McCloskey, Robert. **Make Way for Ducklings**. Viking Pr 1969. 4-8.

Minarik, Else H. **Little Bear**. HarpJ Har-Row 1957. 6-8.

Potter, Beatrix. **Peter Rabbit Books**. 23 vols. Warne. 5-7.

Potter, Beatrix: **The Tale of Jemima Puddle-Duck**. Warne 1908. 4-8.

Seuss, Dr. **Horton Hatches the Egg**. Random 1940. 5-up.

Waber, Bernard. **An Anteater Named Arthur**. HM 1967. 4-8.

Books without Words

Goodall, John S. **The Ballooning Adventures of Paddy Pork**. HarBraceJ 1969. 4-9.

Goodall, John S. **Naughty Nancy**. McElderry Bk Atheneum 1975. 4-8.

Meyer, Renate. **Vicki**. Atheneum 1969. 5-9.

Ward, Lynd. **Silver Pony**. HM 1973. 5-8.

Wezel, Peter. **The Good Bird**. HarpJ Har-Row 1966. 4-10.

Fantasy

Mitsumasa, Anno. **Topsy-Turvies: Pictures to Stretch the Imagination**. Weatherhill 1970. 5-10.

Aruego, Jose. **The King and His Friends**. Scribner 1969. 3-6.

de Regniers, Beatrice Schenk. **May I Bring a Friend?** Atheneum 1964. 4-8.

Freeman, Don. **Corduroy**. Viking Pr 1968. 5-7.

Gag, Wanda. **Millions of Cats**. Coward 1938. 4-7.

Ionesco, Eugene. **Story Number 1**. Crown 1968. 6-14.

Kilian, Crawford. **Wonders, Inc**. Parnassus 1968. 6-10.

Lindgren, Astrid. **The Tomten**. Coward 1961. 4-8.

Mosel, Arlene. **Tikki Tikki Tembo**. HR & W 1968. 6-8.

Parish, Peggy. **Amelia Bedelia and the Surprise Shower**. HarpJ Har-Row 1966. 4-9.

Raskin, Ellen. **Nothing Ever Happens on My Block**. Atheneum 1966. 5-9.

Scheer, Julian. **Rain Makes Applesauce**. Holiday 1964. 4-7.

Sendak, Maurice. **Where the Wild Things Are**. HarpJ Har-Row 1963. 4-8.

Seuss, Dr. **The 500 Hats of Bartholomew Cubbins**. Random 1938. 5-9.

Tresselt, Alvin R. **The World in the Candy Egg**. Lothrop 1967. 4-8.

Ungerer, Tomi. **Moon Man**. HarpJ Har-Row 1967. 5-9.

Realistic

Carigiet, Alois. **The Pear Tree, The Birch Tree, and the Barberry Bush**. Walck 1967. 5-9.

Cawston, Vee. **Matuk, the Eskimo Boy**. Lantern 1965. 6-9.

Hurd, Edith Thatcher. **Wilson's World**. HarpJ Har-Row 1971. 4-8.

Iwasaki, Chihiro. **Staying Home Alone on a Rainy Day**. McGraw 1969. 4-8.

Keats, Ezra Jack. **Whistle for Willie**. Viking Pr 1964. 3-6.

McCloskey, Robert. **One Morning in Maine**. Viking Pr 1952. 5-8.

Tresselt, Alvin. **Hide and Seek Fog**. Lothrop 1965. 5-9.

Yashima, Taro. **Umbrella**. Viking Pr 1958. 4-7.

TRADITIONAL LITERATURE

Fairy Tales

Bedell, Beverly. **The Magic Little Ones**. Illus. Bobbye Cochran. Follett 1975. 5-8.

Based on the classic, *The Shoemaker and the Elves*, this story is from the publisher's "Beginning-to-Read" series and is designed for six-year-olds. Also available are *Come Play with Me* by Margaret Hillert (verses for seven-year-olds) and *The Strange Hotel* by Marci Carafoli (ghost stories for eight-year-olds).

Buchwald, Emilie. **Gildaen: The Heroic Adventures of a Most Unusual Rabbit**. Illus. Barbara Flynn. HarBraceJ 1973. 8-12.

This tale begins in the garden of an old enchanted castle where Gildaen meets a mysterious being who has lost his memory but has the ability to change shape at will (owl or prince, for example). The mission of danger that these two and two others undertake is to rid the kingdom of the evil sorcerer.

Carle, Eric. **Eric Carle's Storybook: Seven Tales by the Brothers Grimm**. Adapted and illus. by the author. Watts 1976. 5-8.

Eric Carle reads the original Grimm texts of these stories, then varies them with touches of his own. Bright-colored illustrations add to the enjoyment of these seven stories. The Brothers Grimm would enjoy this version.

Carrick, Carol. **The Dragon of Santa Lalia**. Illus. Benjamin Levy. Bobbs 1971. 5-8.

When the grass gets too short for the goats to eat, Grandmother must take the village goats up to the mountain to fresh grass. The villagers have never ventured up the mountain because of the thunder and rumblings they can hear. How Grandmother meets and tames the dragon of Santa Lalia builds a mild suspense.

Carter, Angela. **The Donkey Prince**. Illus. Eros Keith. S & S 1970. 9-12.

With romantic plot and deft writing this tale is of Prince Bruno, who must remain a donkey until he finds a man and a woman who will go through fire and water for him. Eros Keith's magical pictures suggest the spell of the book. For the superior readers or listeners.

de Regniers, Beatrice Schenk. **The Enchanted Forest**. Illus. Gustave Dore. Atheneum 1974. 7-11.

A retelling (with some noticeable alterations) of a classic French tale about a little girl, Princess Goldenhair, who is lured into the Enchanted Forest through the scheming of her wicked stepmother, rescued by Bonnie Cat and Gentle Doe and kept in their castle until it is safe for her to return home. The black and white illustrations, taken from old prints, add charm and dignity to this adaptation of a story originally written by La Comtesse de Ségur, one of the most popular children's authors in France for more than a century.

de Regniers, Beatrice Schenk. **Little Sister and the Month Brothers**. Illus. Margot Tomes. Clarion Bk Seabury 1976. 5-8.

A retelling of an old Slavic tale. Little Sister is getting a hard time from her stepmother and stepsister. No amount of drudgery seems to dull her sunny disposition—she is forever smiling and singing. When they send her for violets and fresh strawberries in a blizzard, she obliges, with the help of the Month Brothers.

Evans, C. S. **Cinderella**. Illus. Arthur Rackham. Viking Pr 1972. 5-9.

A much expanded version of the Cinderella story, with excellent silhouette drawings by Arthur Rackham on most pages, and three double-page spreads. A treat for children, this reissue of the 1919 book will delight Rackham enthusiasts.

Fowles, John. **Cinderella**. Illus. Sheila Beckett. Little 1976. 6-9.

This adaptation of Perrault's *Cendrillon* of 1967 contains an interesting blend of modern and Victorian literary qualities. Delicate and exquisitely detailed black and white drawings complement this time period.

Galdone, Paul. **Puss in Boots**. Illus. by the author. Seabury 1976. 4-9.

Adapting Perrault's version of this story about a poor young man who gains a fortune and meets a beautiful princess when his cat outwits an evil giant, this well-known author/illustrator has accomplished a stunning graphic and verbal interpretation of this classic fairy tale. Impressionistic illustrations in this over-sized book are line drawings with full color wash overlay paintings.

Grimm, Brothers (translator Charles Scribner, Jr.). **Hansel and Gretel**. Illus. Adrienne Adams. Scribner 1975. 5-8.

As with any traditional tale retold with care, Charles Scribner's version of the Hansel and Gretel story is satisfying no matter how many times one reads it. But the color illustrations—from the sharp-featured drawing of the heartless stepmother to the merry scene of Hansel and Gretel's final reunion with their father—dominate this edition, effectively capturing the terror, suspense, and joy which the story inspires.

Grimm, Brothers. **King Grisly-Beard: A Tale from the Brothers Grimm**. Illus. Maurice Sendak. FS & G 1973. 6-10.

A little-known fairy tale message deploring pride is richly illustrated in Sendak's cartoon style. It is readable and an enjoyable telling.

Grimm, Brothers (translator Paul Heins). **Snow White**. Illus. Trina Schart Hyman. Little 1974. 6-8.

The translation is detailed and adheres to the original, changed only to make it more readable. It's the illustrations that make the dramatic difference which sets this apart from other versions. The settings are primarily somber, with striking use of shadows and color to heighten the conflict between wickedness and innocence, pretense and true beauty.

Grimm, Brothers (translator Randall Jarrell). **Snow-White and the Seven Dwarfs**. Illus. Nancy Ekholm Burkert. FS & G 1972. 6-12.

Detailed, precise colorful drawings suggestive of medieval times illustrate this well-known fairy tale told by Jarrell in a German colloquial style. 1973 Caldecott Honor book.

Hardendorff, Jeanne B., compiler. **Witches, Wit and a Werewolf**. Illus. Laszlo Kubinyi. Lippincott 1971. 10-up.

This collection of macabre stories encompasses many countries and time periods. Classics by de Maupassant, Bierce, Aesop, and Dickens are offered in addition to contemporary thrillers. A sprinkling of witty, unexpected endings provide comic relief periodically, and many of the selections are accompanied by detailed pen and ink sketches which give form to the apparitions referred to textually.

Haviland, Virginia. **Favorite Fairy Tales Told in India**. Illus. Blair Lent. Little 1973. 8-up. •

Eight favorite stories of India are told by Virginia Haviland.

Cleverness in outwitting an enemy, help through magical powers, and rewards stemming from kindness and acts of mercy are themes running through these tales. Children will especially enjoy "The Valiant Chatter-Maker" who became a hero in spite of himself, and "The Tiger, the Brahman, and the Jackal" in which the jackal's pretended stupidity outwits the tiger.

Hirsh, Marilyn. **The Rabbi and the Twenty-nine Witches**. Illus. by the author. Holiday 1976. 5-8.

It is known by all that the Rabbi is the wisest man in the village. So what is he going to do about the witches who live in the caves nearby and come out whenever there's a full moon? They howl and shriek, frightening people so that none of them has dared venture out to see a moon at its fullest. The solution proves the wisdom of the Rabbi.

Holman, Felice, and Nanine Valen. **The Drac**. Illus. Stephen Walker. Scribner 1975. 8-12.

Based on French fantastiques and stories of the supernatural, this memorable collection of stories about demons and dragons is beautifully illustrated. There are three tales of encounters with horrible monsters, one about a ghost, and one featuring the devil himself.

Jacobs, Joseph. **Jack and the Beanstalk**. Illus. Margery Gill. Walck 1975. 6-9.

The tale of Jack's daring climbs up the beanstalk and his adventures in the house of the miserly ogre is retold here in simple, contemporary language. The text of this compact book is accompanied by sketches, some in color, and includes a historical note on the many versions of the story.

Kent, Jack. **Happy Ever-After Book**. Illus. by the author. Random 1976. 5-8.

The tales are the same, but Jack Kent's updated illustrations give them a whole new look. Beauty, while dreaming of her beast, is sleeping with rollers in her hair; Cinderella's fairy godmother looks like a miniature Mother Hubbard with dragonfly wings and would make a marvelous cartoon character. Other tales included are "Sleeping Beauty," "Puss in Boots," and "Snow White."

Le Cain, Errol. **The White Cat**. Illus. by the author. Bradbury Pr 1975. 5-8.

Three princes are sent off by their father in search of the smartest dog in the world. The youngest goes through the forest, finds a castle presided over by a beautiful white cat, and stays most of the year. The cat sends him back with an egg that opens to reveal a tiny acrobatic dog that delights the king. When he sends them off again in search of the most beautiful maiden in the land, the younger son again turns to the white cat—with surprising results.

Littledale, Freya. **The Elves and the Shoemaker**. Illus. Brinton Turkle. Four Winds Schol Bk Serv 1975. 5-8.

Based on the Grimm Brothers' tale about the poor old shoemaker who becomes successful with the help of two elves who finish his shoes during the night. This adaptation is in picture book format and illustrated with action-filled, vital, full-color paintings which give it a Dickensian flavor.

Logue, Christopher. **Ratsmagic**. Illus. Wayne Anderson. Pantheon 1976. 5-8.

In the Valley of Peace, all talk is about Bluebird, who is about to lay an egg that the people are sure will be unusual and wonderful. But word reaches Witch Dole, who kidnaps Bluebird in order to get the egg. It remains for Rat to enter the Forest of Gloom and rescue them. The brilliant colors of the full-page illustrations are enhanced by the black borders framing each. Wayne Anderson's first effort as a children's book illustrator is auspicious.

Longman, Harold S. **Andron and the Magician**. Illus. Richard Cuffari. Seabury 1971. 8-12.

In the tradition of fine fantasies, Andron, nicknamed Patches because of his poor clothing, goes on a quest to the Far Places to see the Great Magician. Wishing to learn the magic which will change his life and that of his family, Andron encounters rogues and comrades, innkeepers and gypsies, and finally, the magician. He finds, as does many a young boy growing into manhood, that the magic was in him—that "he himself was the goal of his quest."

Manning-Sanders, Ruth. **Book of Devils and Demons**. Illus. Robin Jacques. Dutton 1970. 7-11.

The Demons and Devils of the subterranean world may balk at being placed ninth in this series by R. Manning-Sanders which journeys into many countries to prove the common heritage of folklore. The selection of wicked-doers will help the poor, the powerless, and the good, just as will any good fairy—but only on their own terms. In *Something Wonderful*, a Demon helps a young prince prove himself to his father; in the *Demon's Daughter* three impossible tasks are made possible by a daughter who helps her beloved destroy her father's evil kingdom. Perfect for reading aloud or playing-out, as children recall other tales almost—but not quite—like these.

Manning-Sanders, Ruth. **Sorcerers and Spells**. Illus. Robin Jacques. Dutton 1973. 7-11.

Surprisingly enough, from Ireland to Italy the spells that sorcerers cast are much the same. In any land one might find good or evil sorcerers. Ruth Manning-Sanders has gathered twelve bewitching stories from far and wide. They are hauntingly illustrated by Robin Jacques. The stories will spellbind all readers.

Norton, Mary. **Are All the Giants Dead?** Illus. Brian Froud. HarBraceJ 1975. 8-12.

This is another book from Mary Norton that does not insult the reader's intelligence or imagination. The drawings by Brian Froud are equally captivating as we follow James in his attempts to rescue the Princess Dulcibel from marriage to the ugly toad. No mere retelling of a familiar fairy tale, this is fantasy with an exciting plot and winning characterization.

Pushkin, Alexander (translator Patricia Tracy Lowe). **The Tale of the Czar Saltan**. Illus. I. Bilibin. T Y Crowell 1975. All ages.

The czarina and her son Prince Guidon are cast adrift in the sea because of the treachery of her jealous sisters, but a swan rescues and protects them. Through the magic of the swan, who is eventually revealed as a beautiful princess destined to marry Guidon, mother and son are reunited with the czar. The story is enhanced by lush and finely detailed drawings.

Pushkin, Alexander (translator Patricia Tracy Lowe). **The Tale of the Golden Cockerel**. Illus. I. Bilibin. T Y Crowell 1975. 6-10.

Illustrations are stylized and ornamental, each one appearing to have been a scene from a mosaic or piece of art in stained glass. Original paintings done by Bilibin in 1906. Fable involves a king who promised anything to the person who could save his kingdom, then goes back on his word once the deed has been accomplished.

Schaeppi, Mary. **The Tale of the Magic Bread**. Illus. Gisela Werner. Scroll Pr 1970. 4-8.

Kasper, the youngest son of a Master Baker, sets out to search for the recipe for the Magic Bread. After exciting adventures with a house that hops on chicken legs, the Herb Fairy, and a dwarf who brews magic tea, he uncovers the secret recipe. His family not only bakes the Magic Bread for the wedding of the Princess, but gets a reward and so does Kasper. Illustrations are colorful and detailed.

Singer, Isaac Bashevis. **Tale of Three Wishes**. Illus. Irene Lieblich. FS & G 1975. 5-8.

Three children, remembering the legend that promised the granting of a wish to anyone seeing the sky open on the night of the Feast of Tabernacles, await the happening; but they foolishly waste their wishes. On their way home, they meet the Watcher in the Night, who reprimands them for trying to wish their way to success instead of working toward goals. The passing years bear out the wisdom of his advice.

Stevenson, Robert Louis. **The Touchstone**. Illus. Uri Shulevitz. Greenwillow Bks 1976. 6-14.

Black and white pictures with subtle gray shadings, full of detail in their medieval simplicity, beautifully accompany this tale of two young princes smitten by love for the same princess. Both are challenged to find a touchstone in order to win her hand. The younger brother, aided by his father, simply gathers a hoard of gold and marries her. Not knowing that, the older brother searches for years before locating a simple stone which proves to be the touchstone. It gives him the wisdom to see the shallowness of his brother and his wife, and the insight to find himself.

Stuart, Forbes, compiler. **The Witch's Bridle**. Dutton 1975. 10-12.

A compilation of thirteen occult stories from the British Isles including titillating tales about witches, fairies, devils, and magic spells.

Walker, Barbara K. **The Courage of Kazan**. Illus. James McCrea and Ruth McCrea. T Y Crowell 1971. 8-11.

Courage, Kazan decides, is determined by others' perceptions of oneself. Almost by default, Kazan, a shepherd boy too fearful to tend sheep, captures a dragon and overcomes a marauding army. Barbara Walker's use of picturesque language makes for delightful reading aloud. The McCreas' illustrations lend a Middle Eastern peasant flavor.

Whitney, Thomas P. **Vasilisa the Beautiful**. Illus. Nonny Hogrogian. Macmillan 1970. 5-8.

Vasilisa is a Russian Cinderella whose fairy godmother is a doll. Baba Yaga and the horsemen of Russian folklore are introduced. Hogrogian's pastels on a textured paper luminously illustrate this Russian folktale.

Williams, Jay. **Seven at One Blow**. Illus. Friso Henstra. Parents 1972. 5-8.

A new version of a Grimm fairy tale presents a tailor who swats seven flies at one blow, is so pleased that he goes into the world to seek his fortune, and cleverly disposes of three giants. Language is restrained, and the story follows the classic style.

Williams, Ursula Moray. **The Three Toymakers**. Illus. Shirley Hughes. Nelson 1971. 8-11.

"The King is offering a thousand gold pieces as a prize!" sang Little Anders. "A thousand gold pieces for a single toy! All the toymakers in the world will compete for it." So begins this modern old-fashioned fairy tale. Suspenseful, dramatic plot.

Yolen, Jane. **The Little Spotted Fish**. Illus. Friso Henstra. Seabury 1974. 5-9.

Inspired by the folklore of the British Isles, this is an original story that tells how Dylan, a fisherboy, saves a small spotted fish from a monstrous fish who turns into a beautiful girl with silver-gray hair and eyes. Illustrations by a well-known Dutch artist are in full color line and wash paintings and black and white ink drawings.

Zavrel, Stepan. **Vodnik: The Story of the Waterman**. Illus. by the author. Scroll Pr 1970. 5-8.

A magic string, magic scarf, and magic ashes are used by a little girl to outwit Vodnik, who lives at the bottom of a lake and comes out at night to capture children's minds in jars and change their bodies into fish. Full-color paintings effectively illustrate this Czechoslovakian fairy tale.

Zemach, Harve, and Kaethe Zemach. **The Princess and Froggie**. Illus. Margot Zemach. FS & G 1975. 4-6.

Froggie has a princess for a friend. In each of the three tales told here, he turns up just after the princess has managed to get herself into a minor crisis, solves the problem, and is rewarded with a lollipop. The tales are simply told and colorfully illustrated.

Folktales

Achebe, Chinua, and John Iroaganachi. **How the Leopard Got His Claws**. Illus. Per Christiansen. Third Pr 1973. 9-12.

Led by gentle King Leopard, the animals build a shelter against the rainy season. Dog, refusing to help, finds himself outside and foments a rebellion. Only then does Leopard gain "teeth of iron, claws of bronze, and voice of thunder."

Aldridge, Alan, William Plomer, and Richard Fitter. **The Butterfly Ball and the Grasshopper's Feast**. Illus. William Plomer. Grossman 1975. 7-up.

Based on William Roscoe's *The Butterfly and the Grasshopper's Feast* (1807) this is a collection of stories in rhyme plus nature notes about such animals as the gadfly, dormouse, mole, and hare. Full-page surrealistic illustrations are in full color.

Alexander, Lloyd. **The King's Fountain**. Illus. Ezra Jack Keats. Dutton 1971. 5-8.

The talents of these two contributors bring to life in folktale style the story of a poor, weak, uneducated man and the mighty king who wishes to build a great fountain at his castle on the hill. All the villagers realize that such a use of water would deprive them and cause hardship; but none is willing to speak until the peasant musters the courage and rhetoric necessary to convince the king of the consequences his fountain would bring to the people.

Ambrus, Victor G. **The Sultan's Bath**. Illus. by the author. HarBraceJ 1972. 4-8.

Color of "more than oriental splendor" dazzles the reader of this slight Hungarian folktale about the sultan of a desert country who demands all the water for his bath and the gardener who steals it all for his flowers. The pictures, which somewhat overwhelm the small tale, make an unforgettable volume.

Andersen, Hans Christian. **The Steadfast Tin Soldier**. Illus. Monika Laimgruber. Atheneum 1971. 4-8.

This large-sized, uniquely expressionistic, illustrated version of the familiar story about the stern, duty bound soldier and the lovely dancer will delight and stimulate the imagination of the reader.

Andersen, Hans Christian (adapted by Phyllis Hoffman). **The Ugly Duckling**. Illus. Josef Palecek. Abelard 1972. 5-up.

Vibrantly colorful and masterfully painted illustrations make this reissue of a folktale favorite fantastic. One of the most beautiful editions to be printed in recent years, it's good enough to be treasured by old and young alike.

Andersen, Hans Christian (adapted by Jan Wahl). **The Woman with the Eggs**. Illus. Ray Cruz. Crown 1974. 4-6.

Pictures and words prance gaily through the fable of the woman who counted her chickens before they hatched. Large, clear, joyous pictures absolutely match the mood of the crisply told story.

Armstrong, William H. **My Animals**. Illus. Mirko Hanak. Doubleday 1974. 7-11.

A gentle story glorifying the wonders of nature. Anthropomorphic in that Green Meadow, Mother Nature, and all the animals talk; but with a believability created by the myth-like prose. Unpredictable man has taken away the cows and sheep from Green Meadow, but Mother Nature sends wild animals and birds to keep Green Meadow beautiful. Soft and beautiful illustrations maintain the gentle nature of the story.

Aruego, Jose. **A Crocodile's Tale: A Philippine Folk Story**. Illus. by the author and Ariane Aruego. Scribner 1972. 4-8.

An ungrateful crocodile threatens to eat a small boy who has just saved his life, but the boy is rescued by a monkey. Humorous illustrations in warm vibrant colors evoke a feeling of the Philippine countryside.

Asbjørnsen, P.C. **The Squire's Bride**. Illus. Marcia Sewall. Atheneum 1976. 6-10.

An old Norwegian folktale has been given a new face by Marcia Sewall's droll illustrations which show exceptional talent in caricature. When the old Squire decides to marry again, he doesn't reckon with the cleverness of his intended bride. She manages to thwart him at every turn, leading to wedding preparations and the ceremony itself which will amuse the reader as much as the guests.

Australian Aborigines, compilers and illus. **Djugurba: Tales from the Spirit Time**. Indiana University Press 1976. 7-10.

Djugurba (Jook-urr-pa) means Dreamtime, and here are dreamtime stories recorded for the first time by young

Australian Aborigines who were in Darwin training to become teachers. There are fourteen tales included, among them: "Why the Kangaroo Hops," "The Bat and the Rainbow," and "How the Kangaroo Got His Tail." Stories and illustrations are as varied as their originators. Unique in conception and design.

Bang, Garrett, translator. **Men from the Village Deep in the Mountains**. Illus. by the author. Macmillan 1973. 8-up.

Of these twelve Japanese folktales, the title story is a wryly humorous one in six parts; two others, "Cloth of a Thousand Feathers" and "Raw Monkey Liver," have appeared in earlier collections. All are excellent for reading or storytelling.

Bang, Molly. **Wiley and the Hairy Man**. Macmillan 1976. 5-8.

Adapted from an American folktale, this tells the adventures of Wiley, a young black boy who is being pursued by a hairy creature living in the swamp. Armed with his two dogs and relying on the wisdom of his mother, Wiley manages to outwit the Hairy Man three times, assuring that he will never again be bothered.

Belpre, Pura. **Once in Puerto Rico**. Illus. Christine Price. Warne 1973. 9-12.

A useful anthology that brings together from Puerto Rico stories of pagan gods, Christian saints, and the more usual folktales in which virtue is rewarded and evil punished. There are also tales which tell of the early history of the land.

Bernadette. **Varenka**. Illus. by the author. Putnam 1972. 5-9.

When the war grew fierce, Varenka took in three refugees. Her prayer for a wall to surround the house so that the soldiers would pass them by is answered when the deep snow hides the house from their view. This old Russian legend of love, hope, and peace is illustrated with beautiful stylized paintings in full color.

Bernstein, Margery, and Janet Kobrin. **How the Sun Made a Promise and Kept It**. Illus. Ed Heffernan. Scribner 1974. 5-9.

A stunning book with bold line drawings on brown parchment-looking paper plus a text suggestive of the storyteller are combined to tell this Bungee Indian (Canadian) myth about how brave Beaver freed the sun from a net trap and the grateful sun warms the earth from a distant place in the sky.

This myth explains how the beaver came to get its smooth soft coat of fur, its set of fine sharp teeth, and a bare tail.

Berson, Harold. **Balarin's Goat**. Illus. by the author. Crown 1972. 5-8.

A humorous French folktale about how the Marinette gets her husband to treat her as well as he treated his goat: feed her delicacies, hug and kiss her, and crown her with wreaths of flowers. Illustrations, three-color pre-separated ink and wash drawings with wash overlays, complement this pleasant, action-filled story.

Berson, Harold. **Larbi and Leila: A Tale of Two Mice**. Illus. by the author. Seabury 1974. 5-8.

An acceptable version of the folktale of what happens to creatures who value possessions to the exclusion of common sense. This particular tale is a retelling of a Tunisian tale. The illustrations are intricate and would hold the attention of a child.

Biro, Val. **The Honest Thief**. Illus. by the author. Holiday 1973. 5-8.

This Hungarian folktale has Honest Michael perform five tasks for the king in order to win the Princess and the kingdom. Written in traditional folktale style, the story presents a clever hero and some humorous dialogue. A comical approach highlights colorful illustrations.

Black, Algernon D. **The Woman of the Wood**. Illus. Evaline Ness. HR & W 1973. 5-8.

Strong, graceful pictures in serene blues and browns adorn this thought-provoking Russian folktale. Brought alive from a carved tree branch, the woman owes her existence to a carver, her clothing to a tailor, her words and her thoughts to a teacher. But does she belong to any one of them? Superbly done.

Brenner, Peter. **King for One Day**. Illus. Hanspeter Wyss. Scroll Pr 1971. 4-8.

Peer is a woodcutter who lives alone but has the company of four mice and an owl. An old custom in his country is to bake a festival cake with a little wooden crown hidden inside. Whoever finds the crown in his serving can pretend to be king for one day. Peer is the lucky one and assumes his kingly role with intense sincerity. His zeal overwhelms his mice and owl subjects so that they have to help him return to reality.

Vivid, oversize illustrations also increase the folklore nature of the story.

Bryan, Ashley. **The Adventures of Aku**. Illus. by the author. Atheneum 1976. 8-12.

Parallels to Rudyard Kipling's "Just So Stories" can be found in the tone and mood of this African folktale. The cleverness of the cat, Okra, wins for him a position of honor, and the perfidy of the dog, Okraman, earns him only scorn. The romance and mystery of Africa permeate the narrative, the cryptic stanzas of the "Obosoms," or songs, adding to the mythic quality of the text.

Buck, Pearl S. **The Chinese Story Teller**. Illus. Regina Shekerjian. John Day 1971. 6-9.

Skip at once to the tan pages with gorgeous magenta purple and green papercuts. We read the Chinese "pourquoi" story which tells "why cats don't like dogs." The story is brisk, the Chinese technique of the pictures makes them a handsome complement.

Buck, Pearl S. **A Gift for the Children**. Illus. Elaine Scull. John Day 1973. All ages.

This collection of the favorite selections of a master storyteller has warm appeal. Divided into sections for both young and older children, each contains a sprinkling of Christmas stories, Chinese folktales and universal family interactions. The combination of realistic plots with the style of a unique artist of words serves to create a significant reading and/or listening experience. Decorative pen and ink drawings add enjoyable appropriate interest.

Calhoun, Mary. **The Battle of Reuben Robin and Kite Uncle John**. Illus. Janet McCaffery. Morrow 1973. 4-9.

A stunning book—in text and action-filled line and wash drawings in full color! The story told in the style of a Missouri tall tale is about a confrontation between bearded Kite Uncle John and Pestiferous Reuben Robin. In the end the bird gets a bit of the old man's beard for its nest and the old man keeps his string so he can fly his kite.

Canfield, Jane White. **The Frog Prince**. Illus. Winn Smith. HarpJ Har-Row 1970. 6-8.

The old story of the Frog Prince is told within a story which begins and ends scientifically. The device used to insert the tale is the wish of a sculptor who liked the story so much she wants to honor the frog with a work in bronze. There are some elements of mystery and ecology in the story.

Carpenter, Frances, compiler. **People from the Sky: Ainu Tales from Northern Japan**. Illus. Landa Crommelynk. Doubleday 1972. All ages.

These seventeen stories are not only folklore of old Japan, they are also lessons in Ainu life and customs. Ekashi, or Old Man, tells the tales, and the conversations between his listeners and himself provide insight into the traditions of the old way of life in contrast with the new.

Carter, Dorothy Sharp. **The Enchanted Orchard**. Illus. W. T. Mars. HarBraceJ 1973. 8-12.

Folktales of Central America which seem authentic and well written. They depict the culture accurately and fall into three categories: Indians, animals, and fantasy/legend. Striking illustrations add to the power.

Chaucer, Geoffrey (adapted by Ian Serraillier). **The Franklin's Tale**. Illus. Philip Gough. Warne 1972. 8-12.

Prose verse in modern English, this story of chivalry and true love is illustrated with full-color paintings that not only reflect the Middle Ages in England, but extend and complement the wit, humor, and vivacity so characteristic of this tale. Offers deeper insights into human emotions for young adolescents.

Colwell, Eileen. **Round About and Long Ago**. Illus. Anthony Colbert. HM 1974. 8-12.

Tellable stories—brief, crisp, and varied—fill this collection retold by one of England's great storytellers from the versions of nineteenth century collectors. Sturdy black and white lino cuts match comic tales like the village which built a wall to keep the springtime in and wonder tales like that of the green children. The stories are alive.

Crompton, Anne Eliot, editor. **The Winter Wife**. Illus. Robert Andrew Parker. Little 1975. 6-8.

This strong retelling of an Abenaki Indian folktale is perfectly complemented by its mutual illustrations. Mystical overtones reverberate throughout the story of a hunter whose loneliness is assuaged and whose luck is changed. The hunter's dramatic final choice is persuasive.

Crowell, Ann. **Shadow on the Pueblo**. Illus. Philip Smith. Garrard 1972. 7-11.

This Yaqui Indian legend tells of the brave small boy who finally kills an enormous man-eating bird and makes of its body all the furred and feathered creatures of the desert.

Damjan, Mischa. **The False Flamingoes**. Illus. Ralph Steadman. Scroll Pr 1972. 5-10.

A magnificently beautiful graphic interpretation of a modern fable which tells how a pair of storks learn they must be themselves.

Daniels, Guy. **Peasant's Pea Patch: A Russian Folktale**. Illus. Robert Quackenbush. Delacorte 1971. 5-8.

A slapstick tale of adventures which result when a peasant farmer's horse and cart are picked up by a flock of cranes. Detailed drawings explode with color and action.

de Regniers, Beatrice Schenk. **Red Riding Hood**. Illus. Edward Gorey. Atheneum 1972. 7-10.

A humorous, somewhat sly, approach to the classic story told in rhyme and free verse. Touches of red enliven the drawings.

de Vinck, Antoine. **Wim of the Wind**. Illus. Miche Wynants. Doubleday 1974. 6-9.

A simply told story about how Wim, a "foolish" basket weaver, harnessed the energy of the wind and put it to useful work. Illustrations suggest the Flanders flatlands where this folktale-type story takes place.

Devlin, Harry. **Tales of Thunder and Lightning**. Illus. by the author. Parents 1975. 6-10.

A collection of folktales from various countries which "explain" the mysteries of thunder and lightning. The tales were designed to comfort, distract, amuse and intrigue children who listened to the storyteller during a storm. Each set of illustrations reflects the spirit and content of the particular culture group with whom the story originated.

Dobrin, Arnold. **Gilly Gilhooley: A Tale of Ireland**. Illus. by the author. Crown 1976. 5-8.

Written in the folktale genre of three "tests." After losing his first two jobs Gilly finally learns how to keep his temper and gain what he wants. The three-color illustrations by the author add to the fun of the story.

Dobrin, Arnold. **Going to Moscow**. Illus. by the author. Four Winds Schol Bk Serv 1973. 5-8.

Full of shrewd observations of human nature, three cheerful small stories show a not-so-helpless old man, a discomfited greedy fat Olga, and young Nikki, who knows exactly what he wants in life. Swift-moving red, blue, and white pictures provoke chuckles, too.

Doskocilova, Hana (adapted by William H. Armstrong). **Animal Tales**. Doubleday 1970. 7-10.

A collection of animal fables, superbly told, that will be a welcomed relief from the heavily moral Aesop. The illustrations of ink and color wash are outstanding.

Ellentuck, Shan. **Yankel the Fool**. Doubleday 1973. 8-10.

Humor and action dominate in a tale told in the Yiddish oral tradition. Yankel begins the story as a fool and ends as the rabbi's daughter's husband. Black and white drawings carry out the spirit of the story.

Farmer, Penelope. **The Story of Persephone**. Illus. Graham McCallum. Morrow 1973. 9-12.

A superb retelling in text and illustrations of this well-known Greek myth that explains the change of seasons and the coming of death to the earth. Illustrations are gouache paintings in full color alternating with those in subdued shades of gray, brown, and black.

Finlay, Winifred. **Cap O'Rushes**. Illus. Victor Ambrus. Hale 1974. 8-up.

Full of homely details and effective repetitions, this tellable collection brings us British folktales, a few as familiar as "Tom Thumb;" others are as fresh as the story of "The Widow and the Hedley Kow" in which the widow, with her indomitable good cheer, tames a monster. Deft unobtrusive ink sketches accompany the stories comfortably.

Friesel, Uwe. **Tim, the Peacemaker**. Illus. Jozef Wilkon. Scroll Pr 1971. 6-9.

Bold and dramatic watercolors capture the mood and intention of this modern folktale. By playing his magic flute, Tim is able to bring peace and contentment to those who will listen; yet, he is often rebuked because of his nonconformist ways.

Galdone, Paul. **The Gingerbread Boy**. Illus. by the author. Clarion Bk Seabury 1975. 4-8.

Fresh, expressive sketches give a new look to an old tale. The know-it-all gingerbread boy eludes all his pursuers, but he falls victim to the wily fox who traps him by seeming not to care. A story that has been read aloud and enjoyed by generations of children.

Galdone, Paul. **The Little Red Hen**. Adapted and illus. by the author. Clarion Bk Seabury 1973. 4-7.

Galdone's *Little Red Hen* has just the right combination of charm and humor. Even the title page shows the industrious Hen working as she does throughout the story to keep house and home in order. The lazy cat, dog, and mouse predictably answer her requests for help with "Not I," until she asks them who will eat her cake. Then their anticipation is delightfully shown in pleased expressions as they follow the good smells to the kitchen. They watch in disbelief as the Little Red Hen devours the last crumb; after that, whenever there is work to be done, she has three very eager helpers. The quaint charm of an abandoned farmhouse provides an excellent setting.

Galdone, Paul. **The Three Billy Goats Gruff**. Adapted and illus. by Paul Galdone. Seabury 1973. 4-7.

Galdone's lively illustrations add immeasurably to the delight found in this traditional tale. This copy stands among the best of the *Three Billy Goats Gruff* stories.

Garrison, Christian. **Little Pieces of the West Wind**. Illus. Diane Goode. Bradbury Pr 1975. 4-6.

Tale of a shrewd man who, after failing to locate his socks, traps the wind in his house and refuses to let it out without first receiving a promise to look for the missing socks. To secure the bargain, he keeps a piece of the wind under a rug. The wind finds some socks, but their owner will part with them only if he is able to keep a part of the wind as ransom. And so it goes, until a little girl gives up the key to complete all the transactions while asking nothing in return.

Ginsburg, Mirra (translator and editor). **Pampalche of the Silver Teeth**. Illus. Rocco Negri. Crown 1976. 6-10.

Full-color woodcut prints illustrate this well-written Russian folktale about Pampalche of the Silver Teeth, a beautiful girl who, in an effort to escape marriage to the Master of the Waters, journeys through the forest. She is pursued by

Voover-Coove, an evil witch, but is saved by her sister whose home is high atop a mountain.

Ginsburg, Mirra. **Two Greedy Bears**. Illus. Jose Aruego and Ariane Dewey. Macmillan 1976. 5-8.

Based on a Hungarian folktale about two greedy bears. Each feels he must outdo the other. When they stop for a drink while on a walk, they argue about who has had the most. When they find a big cheese, they break it into two pieces that are not equal and both want the bigger one. A crafty fox arrives on the scene to teach them a lesson that leaves them wiser, but hungry.

Goble, Paul, and Dorothy Goble. **The Friendly Wolf**. Illus. Paul Goble. Bradbury Pr 1974. 6-8.

Traditions of the Plains Indians serve as background in this story of Little Cloud and his sister. Tired of picking berries to be stored for the winter, they wander higher into the mountains and lose their way. Forced to spend the night in a cave, they are spared by a wolf who leads them to safety the next day. Beautiful tale of Indian respect for animal life and how the affinity for wolves developed. Illustrated with colorful paintings full of the detail typical of American Indian art.

Green, Norma. **The Hole in the Dike**. Illus. Eric Carle. T Y Crowell 1975. 5-8.

A story that has been familiar to readers for more than a century is given a fresh face with this retelling by Norma Green and the added bonus of Eric Carle illustrations. Pictures are large and vivid, portraying the heroic effort of a boy to save Holland from inundation by the ocean outside the dike.

Grimm, Brothers. **Hans in Luck**. Illus. Felix Hoffmann. McElderry Bk Atheneum 1975. 4-7.

Young children will enjoy being in on the joke of Hans's "luck": the steady dissipation of his wages for seven years of work through foolish bartering on the road to his mother's house. Large four-color drawings not only tell the story, but also heighten the comedy of Hans's fleecing.

Guirma, Frederic. **Tales of Mogho: African Stories from Upper Volta**. Macmillan 1971. 8-12.

For his children and their American friends Mr. Guirma publishes, "for the first time in any language," the ancient stories of his people. Animal stories, witch stories, stories of the beginning of the world—all are meant to teach and to delight. Mr. Guirma has illustrated them in appropriately African style.

Hardendorff, Jeanne B. **The Bed Just So**. Illus. Lisl Weil. Four Winds Schol Bk Serv 1976. 5-8.

A fanciful tale about a tailor's many attempts to provide a comfortable bed for his uninvited guest—a grumbling and complaining hudgin. Cartoon-styled illustrations are perfectly compatible for the picture book version of this familiar folktale. This retelling is good for reading aloud as well as independent reading by beginning readers.

Harris, Christie. **Mouse Woman and the Vanished Princesses**. Illus. Douglas Tait. Atheneum 1976. 8-12.

These six stories, based upon legends and beliefs of the Indians of the Northwest coast, focus upon a particular supernatural being, or narnauk, referred to as Mouse Woman. Sometimes mouse, sometimes the perfect image of a small grandmother, Mouse Woman is always enterprising and sympathetic as she rescues various Indian princesses from their tribes. The author retells these tales in smooth, flowing language; yet her renditions retain the spirit of the Indian legends.

Harris, Christie. **Once More Upon a Totem**. Illus. Douglas Tait. Atheneum 1973. 8-12.

Three tales of the Pacific Northwest Indians are well told and interesting. After the scene is set by the storyteller, the tale unfolds. Attractive bold, clean illustrations and large margins.

Hauff, Wilhelm (translator Elizabeth Shub). **The Adventures of Little Mouk**. Illus. Monika Laimgruber. Macmillan 1974. 5-8.

A retelling of a well-known German fairy tale about a character who is small in stature and is the object of ridicule. However, because he is large in spunk, wisdom and ingenuity, he eventually wins not only his fortune but the respect of others. Illustrations are ink and full color paintings and black and white ink drawings.

Heady, Eleanor B. **Safiri the Singer: East African Tales**. Illus. Harold James. Follett 1972. 7-9.

In the spate of new collections of African folktales, *Safiri* stands out. The stories are brief, pointed, and lively; the drawings, unobtrusively excellent, give African beasts and people strength and dignity. As they chuckle over the tales, American children may also absorb the values the storyteller implies.

Hieatt, Constance. **The Castle of Ladies**. Illus. Norman Laliberté. T Y Crowell 1973. 9-up.

In this clear, powerful reshaping of formless medieval romances, King Arthur's great knight Gawain fights a tournament for a child princess, saves himself from a basilisk, and overcomes an enemy with strange weapons. Jagged black and white illustrations suggest the work of medieval carvers.

Higonnet-Schnopper, Janet. **Tales from Atop a Russian Stove**. Illus. Franz Altschuler. A Whitman 1973. 8-up.

A delightful introduction puts a young reader comfortably in the room where the old storyteller sits "this minute" atop a warm brick Russian stove and "makes the adventure come alive again." After a reassuring guide to pronouncing the Russian names come stories where "the bear comes out of his burrow," or a "firebird shoots across the sky" or "great Russian warriors ride across the steppe clanking their spurs and looking for an enemy or a dragon."

Hodges, Margaret. **Baldur and the Mistletoe: A Myth of the Vikings**. Illus. Gerry Hoover. Little 1974. 8-up.

Baldur, the brightest of all gods who lived in Asgard, was loved by all except Loki. How Loki used mistletoe to cause Baldur's downfall and how, due to his death, a new dawn came to the world make up this Icelandic myth that tells of jealousy, death, and hope.

Hogrogian, Nonny. **The Contest: An Armenian Folktale**. Illus. by the author. Greenwillow Bks 1976. 5-8.

An unusual style of illustrating, using Oriental rug patterns to form borders for many of the pictures, adds to the retelling of this folktale. Two robbers are engaged to the same girl—she's managed to keep it a secret because one works at night, the other by day. But they meet, and decide to settle the problem by awarding the young lady to whichever of them proves to be more clever as a thief. They so impress one another with their craftiness that they give the ending an unusual twist. 1976 Caldecott Honor book.

Hogrogian, Nonny. **One Fine Day**. Illus. by the author. Macmillan 1971. 5-8.

Beautiful shadings in the illustrations provide strong background for a simple tale. The fox drinks milk belonging to an old woman. She is furious and whacks off his tail with a knife, promising to sew it back only when he replaces the milk. His efforts to find a new source of milk make up most of the rest of the book. A 1972 winner of the Caldecott Medal.

Houston, James. **Kiviok's Magic Journey: An Eskimo Legend**. Illus. by the author. Atheneum 1973. 6-9.

In gentle contrast to the teller's stark tales of other Eskimo heroes, this story centers on winning a wife, a lovely "snow goose maiden," and later saving her and the children from an evil raven "as big as a man." The smooth, powerful brown lines of the pictures suggest both the hero's strength and his affections. Middle graders enjoying the rapidly moving magical adventures can also gain a sympathy for Eskimo culture.

Huggins, Edward. **Blue and Green Wonders and Other Latvian Tales**. S & S 1971. 8-up.

"The wonders are yours to discover" in these Latvian tales of "fantastic monsters and magic" and "the wonders of love." The porcupine who turned into a prince is only a sample of these lively stories, told in living language. Silvery gray illustrations echo the calmly fantastic tone.

Jacobs, Joseph. **Coo-My-Dove, My Dear**. Illus. Marcia Sewall. Atheneum 1976. 5-8.

As in so many classic folktales, Prince Florentine, the dove-prince, must overcome obstacles to win his wife and lady-love, the beautiful daughter of Earl Mar; but in Mr. Jacobs' story the tone is lighthearted and the illustrations of swanlet, goshawk, and herons are merry. A simple tale, charmingly illustrated, for the young reader.

Jacobs, Joseph. **Hereafterthis**. Illus. Paul Galdone. McGraw 1973. 4-8.

Galdone's interpretation of the classic folktale, adapted by Joseph Jacobs, extends the broad humor evident in the story. A farmer called Jan finds a wife. He asks her if she can milk a cow and she says, "Oh yes. Mother used to milk when I lived home." So he buys her ten red cows. When they won't drink from the pond fast enough to suit her, she drives them in and they drown. One day she finds a bag of silver coins. Jan tells her he is saving them for Hereafterthis, but she is duped by a robber. The dimwitted recapture their treasure, plus more, and live happily ever after. Galdone's peasants are loveable and funny.

Jacobs, Joseph. **Munachar and Manachar: An Irish Story.** Illus. Anne Rockwell. T Y Crowell 1970. 5-8.

An old cumulative Irish story is retold and decorated with modern pictures which are strong enough to be enjoyed by a group of listeners. Both subtle humor and obvious nonsense are in this tale which needs one more line at the end to put it in the realm of the impossible.

Jameson, Cynthia. **The Clay Pot Boy.** Illus. Arnold Lobel. YB Dell 1975. 5-8.

The brave and clever billy goat has a nasty surprise in store for the hungry Clay Pot Boy, who rampages across the countryside gobbling up everything in his path. Ms. Jameson retells this cumulative folktale from Russia with wit and whimsey. Mr. Lobel's illustrations are a delight, his Clay Pot Boy a delicious monster.

Jameson, Cynthia. **The Flying Shoes.** Illus. Lawrence Di Fiori. Parents 1973. 4-8.

Folklore from inhabitants of the foothills of the Ural Mountains, called Udmurts, tells of a special pair of shoes. On the feet of their rightful owner they behave admirably, but when on the feet of a tax collector, a young thief or a rich merchant, the shoes cause endless trouble. Humorous illustrations extend the frivolity of the text.

Jiminez-Landi, Antonio (translator Paul Blackburn). **The Treasure of the Muleteer and Other Spanish Tales.** Illus. Floyd Sowell. Doubleday 1974. 9-12.

An unusual collection of ten popular legends from Spain, a country as varied in its geography as its history is old. Spain's foremost storyteller has purposely selected one legend indigenous to each of the great regions into which the country is divided. Magic lyricism.

Jones, Hettie. **Longhouse Winter.** Illus. Nicholas Gaetano. HR & W 1972. 9-up.

Four strong stories, retold by a collector who has steeped herself in Indian lore, come from the Iroquois longhouse. In them a chief's son, fasting to death, waits for his dream; a maiden dresses in the "glittering silver brooches" of Fish; peace-breakers turn to rattlesnakes; animals work together to bring the Protector of the Beasts back to life. Paintings in smoky blues, browns, and greens suit the stories.

Junne, I. K., editor. **Floating Clouds, Floating Dreams: Favorite Asian Folktales.** Doubleday 1974. 12-14.

These twenty-six myths, legends and stories, assembled by a well-known Asian folklorist, make up an outstanding collection for reading and telling. Some of the delightful tales have appeared elsewhere.

Kent, Jack (translator and illus.). **The Fat Cat: A Danish Folktale**. Parents 1971. 5-8.

As the cat rolls along gobbling everything he meets, the pictures grow funnier and funnier as he grows fatter and fatter until he meets a woodsman with an axe and ends as a slim cat with two neat bandaids across his middle. Since the book first appeared, children and adults reading to them have chortled helplessly over the spirited blue and yellow pictures and the ludicrous words. A perfect match.

Kimishima, Hisako (translator Alvin Tresselt). **Lum Fu and the Golden Mountain**. Illus. Daihachi Ohta. Parents 1971. 5-8.

In true folktale style, Lum Fu goes out on a moonlit night to gather grass for his animals and finds a path covered with gold. An old woman appears and offers him a few of the coins; but Lum Fu turns greedy, dumps the grass out of his basket, awakens his family, and sets out to get as much gold as he can. When he returns, the path of gold has disappeared. Lovely full-color illustrations.

Kipling, Rudyard. **Just So Stories**. Illus. Etienne Delessert. Doubleday 1972. 8-12.

Not a picture book in the strictest sense, but a profusely illustrated edition of twelve of Kipling's classic tales telling how the camel got his hump, how the alphabet was made, how the first letter was written and so on. Colorful and highly imaginative paintings illustrate the stories.

Kirkup, James. **The Magic Drum**. Illus. Vo-Dinh. Knopf 1973. 8-12.

Tenko, which means "drum from heaven," is born to a childless couple. He becomes a dutiful, loving, and extraordinary son; but the happiness of his parents is soon ended by Tenko's violent death and return to heaven, leaving only the magic sound of his drumming. A moving folktale with beautiful wash drawings.

Kishi, Nami (translator Alvin Tresselt). **The Ogre and His Bride**. Illus. Shosuke Fukuda. Parents 1971. 5-8.

This story explains why, on the third day of February, some Japanese still throw handfuls of burnt beans onto the ground, saying, "Devil stay outside and happiness stay inside." Strong watercolor illustrations help tell the story of an ogre who demands the farmer's youngest daughter after he produces the promised rain.

Kotzwinkle, William. **The Supreme, Superb, Exalted and Delightful, One and Only Magic Building**. Illus. Joe Servello. FS & G 1973. 5-8.

The lesson of this original parable, set in the Far East, lies in the proper relationship of man to the gods, and of the Emperor to the humble carpenter. Beautifully designed pages, skillfully varied by the use of three color woodcuts, enhance the story's smooth flow by their strength and sweep.

Krahn, Fernando. **What Is a Man?** Illus. by the author. Delacorte 1972. 4-8.

In a tale somewhat reminiscent of "The Blind Men and the Elephant," Orestes asks many animals, "What is a man?" and receives many different answers. Each animal describes man in terms of the major differences between himself and man. The creature that Orestes imagined to be man changes with each added description.

Langstaff, John. **The Two Magicians**. Illus. Fritz Eichenberg. Atheneum 1973. 7-10.

This adaptation from an ancient ballad is wonderfully served by Eichenberg's lively, buoyant three-color drawings. The artistic compositions with fine dramatic line, a helpful preface, and the music itself, unify and strengthen the story of the magicians' chase for the elusive witch.

Lazarus, Keo F. **The Billy Goat in the Chili Patch**. Illus. Carol Rogers. Steck-V 1972. 4-7.

Trying to keep a billy goat out of Mamacita's chili patch, Pepito finds that a small ant solves his problem. Colorful pictures illustrate the cumulative action of this pleasing adaptation of a Mexican folktale.

Lear, Edward. **The New Vestments**. Illus. Arnold Lobel. Bradbury Pr 1970. 8-12.

Nonsense rhymes and detailed line drawings tell the story of a king who decides to make his vestments from good things to eat. He goes for a walk and learns that there are disadvantages to being a walking delicatessen.

Levoy, Myron. **Penny Tunes and Princesses**. Illus. Ezra Jack Keats. HarpJ Har-Row 1972. 5-up.

A Hungarian emigrant, Janos works long to buy a violin, only to find his skill has diminished so that people pay him not to play. But he still wins a princess and wealth! Amusing, well told, and splendidly illustrated.

Lexau, Joan M. **It All Began with a Drip, Drip, Drip** . . . Illus. Joan Sandin. McCall 1970. 6-9.

In this Indian fable retold, a potter bungles everything he tries, but his mistakes only make him look clever. Text and illustrations will make children laugh.

Lifton, Betty Jean. **The Mud Snail Son**. Illus. Fuku Akino. Atheneum 1971. 4-9.

The story concerns Tany, the mud snail son of a devoted, but very poor Japanese couple. The mud snail returns the care and love of his parents with hard work for them, work they are, by the time of his late adolescence, too old to do. Later the mud snail marries a rich man's daughter, and, predictably, becomes a handsome man. The tale is well written, and follows a familiar pattern. It has limited appeal, but will be well liked by those who seek out and appreciate stories of the genre.

Lobel, Anita. **King Rooster, Queen Hen**. Illus. by the author. Greenwillow Bks 1975. 6-9.

When a rooster and hen get tired of scratching in the yard for food, they decide to go to the city to become king and queen. Several small birds volunteer to go along to become cook, butler, and maid. On their way they stop to have dinner with a seemingly friendly fox—but plans are reversed when the sparrow notices that the table has been set for only one! Illustrations have an old-fashioned look which is compatible with the tale.

Lobel, Anita. **The Seamstress of Salzburg**. Illus. by the author. HarpJ Har-Row 1970. 5-8.

A tale told in traditional style of a young seamstress and her many dissatisfied customers. They keep demanding more frills, until finally their dresses come apart at the seams. The illustrations are well suited to the text.

Lourie, Richard. **Soldier and Tsar in the Forest: A Russian Tale**. Illus. Uri Shulevitz. FS & G 1972. 5-9.

More handsome than the artist's Caldecott-winning *Fool of* *the World*, the sparkling pictures in dazzling rose and orange and clear blues and greens all have the strength and action to match the sturdy Russian tale of the plain soldier, who, though disowned by his brother the general, saves the Tsar.

Luckhardt, Mildred Corell. **Funny Stories to Read or Tell**. Illus. Ralph J. McDonald. Abingdon 1974. 9-up.

Cheerful red and orange jacket and binding plus spirited drawings suggest in part the wealth of varied stories, often from distinguished sources—Sorche Nic Leodhas and Natalie Savage Carlson for folktales, Eleanor Estes and Mark Twain for realism. This selection shows the taste of an experienced and knowledgeable storyteller.

Maas, Selve. **The Moon Painters**. Illus. Laszlo Gal. Viking Pr 1971. 8-12.

Vanapagan, trying to paint the moon black; little Els, marrying her prince; Tall Peter and Short Peter, a pair of tricksters—these and many others swarm in Ms. Maas's collection from the vast folklore of Estonia. Told in a straightforward and natural manner, the tales are complemented by strong and handsome black and white pictures.

Macfarlane, Iris. **The Mouth of the Night: Gaelic Stories Retold**. Illus. John Lawrence. Macmillan 1976. 10-14.

A compilation of fourteen Hebridean folktales, some of which were collected in their original Gaelic over 120 years ago by J. F. Campbell on a walking trip around the Scottish Highlands and Islands.

Maestro, Betsy, and Giulio Maestro. **A Wise Monkey Tale**. Illus. Giulio Maestro. Crown 1975. 4-8.

By using her wits Monkey manages to get herself out of a hole and in the process all the animals learn something about wisdom and trickery. In this tale the Maestros continue to enthrall and instruct the young reader with style and humor.

Manning-Sanders, Ruth. **A Book of Monsters**. Illus. Robin Jacques. Dutton 1976. 7-12.

A well-written adaptation of twelve folktales from around the world (Russia, Sicily, West Africa, Macedonia, Tyrol, Bohemia) featuring friendly and kindhearted monsters as well as bad and brutal monsters. The few black and white sketches might serve to entice a reluctant reader to look through this lively collection. Others in this very popular series are: *A Book of Charms and Changelings*; *A Book of*

Ogres and Trolls; A Book of Sorcerers and Spells; A Book of Witches; A Book of Wizards. There are many more.

Manning-Sanders, Ruth. **Gianni and the Ogre**. Illus. William Stobbs. Dutton 1971. 9-up.

Another of the great Manning-Sanders folktale collections, *Gianni* is as lively, as well told, and as individual as each of the others. Drawn from "Mediterranean" countries, these exciting, humorous analogs of old favorites like "Jack and the Beanstalk" or "The Fisherman and His Wife" are as appealing as the unfamiliar titles. With Mr. Stobbs' vigorous pictures the book is a satisfying unit. Good, too, for reading aloud or storytelling.

Martin, Fran. **Raven-Who-Sets-Things-Right**. Illus. Dorothy McEntree. HarpJ Har-Row 1975. 8-12.

A compilation of ten myths told by the Indians of America's Northwest coast. Includes introductory statements about the Indians and what their myths meant to them. Illustrations suggestive of the carvings of this group of native Americans. Recreations of authentic Indian art.

McDermott, Beverly Brodsky. **The Golem**. Illus. by the author. Lippincott 1975. 10-16.

This is a uniquely beautiful book, rich with art which compels the viewer to return again and again to its moving, thought-provoking collection of paintings. Based upon an often-told Jewish legend, the Golem is created in the form of a man from clay by Rabbi Lev to protect the inhabitants of the Jewish ghetto in Prague. At first contented in his mission, the Golem becomes a power unto himself and begins to destroy in a soulless, irrational way. So much more than the traditional concept of a picture book, both in its content and the age of its readers, it would be a shame if this outstanding book did not reach the breadth of audience it deserves. 1976 Caldecott Honor book.

McDermott, Beverly Brodsky. **Sedna: An Eskimo Myth**. Illus. by the author. Viking Pr 1975. 5-8.

Vivid purple and blue illustrations, which create an aura of the spiritual, enhance this Eskimo myth involving Sedna, a female sea spirit, who withholds sending life-sustaining food to the Eskimos because of their lack of concern for her. The magic of the man of Angolook is sent to appease her anger, help her rid herself of parasites, and braid her hair.

McDermott, Gerald. **Anansi the Spider: A Tale from Ashante**. Illus. by the author. HR & W 1972. 4-8.

A vivid, exciting book, this version of a classic West African tale will thoroughly captivate young children who are hearing it for the first time, as well as older folktale scholars. When his six sons rescue him, Anansi is faced with the dilemma of deciding which son to reward with the great globe of light. Fortunately for all of us, Anansi places the globe where we can all enjoy it as the moon sails endlessly through the sky. The montage of brilliant hues is magnificent. 1973 Caldecott Honor book.

McDermott, Gerald. **The Stonecutter: A Japanese Folk Tale**. Illus. by the author. Viking Pr 1975. 5-8.

Tasaku is happy as a stonecutter until he sees a prince, happy as a prince until he sees the power of the sun, happy as the sun . . . . Finally he determines the most powerful thing to be is a mountain. He achieves that wish, then notices a solitary stonecutter chipping at his base. A tale with many meanings. Bright collage blockprints are used to illustrate this story. Gerald McDermott won the Caldecott Award in 1975 for *Arrow in the Sun*.

McDowell, Robert E., and Edward Lavitt, editors. **Third World Voices for Children**. Illus. Barbara Kohn Isaac. Third Pr 1971. 9-up.

Drawings from black cultures in Africa, the West Indies, the United States, and Papua-New Guinea. *Third World Voices* enables American children to share folktales, poems, autobiographical incidents, and even lullabies which make up a part of black lives around the world. Vigorous black and white pictures.

McKee, David. **The Day the Tide Went Out . . . And Out . . . And Out . . .** Illus. by the author. John Day 1976. 5-9.

An explanation of how the sandcastles were created and how the camel got its humped back. Cartoon-like line and wash paintings in full warm colors add considerable depth of humor to this modern tall tale.

Memling, Carl. **Old Man Riddle**. Illus. Jack Faulkner. A Whitman 1972. 5-8.

Old Man Riddle, with an increasing number of people accompanying him as he throws out hints about the box's contents, runs down the mountain to get a package. This gay tale is done in folktale style.

Morgan, Helen. **Satchkin Patchkin**. Illus. Shirley Hughes. Macrae 1970. 7-10.

Gently rhythmical tales of Satchkin-Patchkin show "the little green man who lived like a leaf in the apple tree" as he rewards a generous old woman and punishes her stingy landlord. The eight cumulative episodes should be read aloud soothingly at bedtime or naptime. Black and white sketches echo the comfortable tone of the book.

Mosel, Arlene. **The Funny Little Woman**. Illus. Blair Lent. Dutton 1972. 4-8.

"Tee-he-he-he" says the funny little woman who loves to make dumplings out of rice, until one day when a dumpling falls from her table into a hole. Trying to find it, she falls to a mysterious road under the earth where the wicked *oni* make her cook rice all day. Who will get the last laugh? A Caldecott Medal winner.

Noel, Bernard. **Sinbad the Sailor**. Illus. Alain Le Foll. Doubleday 1972. 7-12.

A humorous and action-filled text, accompanied by appropriate vital and large black and white drawings, presents an excellent version of one of the classic mock heroics from *The Arabian Nights*.

Oechsli, Helen. **Peter Bull**. Illus. Kelly Oechsli. Viking Pr 1971. 6-9.

A retelling of a Danish tale about a family that believes their calf has turned into a boy who becomes their son. The illustrations are very expressive and contribute much to the tale.

Pearce, Philippa. **Beauty and the Beast**. Illus. Alan Barrett. T Y Crowell 1972. 7-11.

Full-color gouache paintings in the impressionist style illustrate this poetic prose version of the beloved fable on the meaning and power of love.

Po, Lee. **The Sycamore Tree and Other African Tales**. Illus. Carole Byard. Doubleday 1974. 7-10.

A compilation of seven folktales which exemplify various purposes of the storyteller: to explain the origins of natural phenomena, to tell how a social custom developed, to comment on the wills of humans, and to identify the symbolism and imagery of a dream. Tales originated in Kenya, Ghana, Angola, and Nigeria.

Polushkin, Maria. **Bubba and Babba**. Illus. Diane deGroat. Crown 1976. 4-8.

In this story, based on a Russian folktale, two lazy bears, Bubba and Babba, go to extremes to avoid housework. Both stay in bed all day rather than clean the house, but learn their lesson when they receive an unexpected visitor. Ms. deGroat is well known for her humorous illustrations of children's books and Ms. Polushkin has received acclaim as a translator.

Preussler, Otfried (translator Anthea Bell). **Adventures of Strong Vanya**. Illus. Herbert Holtzing. Abelard 1970. 9-12.

An interesting retelling of several Russian folktales that have been woven into one long narrative. The stories are simple and exemplify the true folk style.

Proddow, Penelope. **Demeter and Persephone**. Illus. Barbara Cooney. Doubleday 1972. 9-12.

Persephone, beautiful daughter of Demeter, is kidnapped and given to Hades, King of the Dead. Her grieving mother, the goddess of harvest, retaliates by preventing the growth of all plants. People starve and die. When Persephone is returned to Demeter for the greater part of the year, the goddess causes the plants that nourish the earth to grow again. Exquisite stylized paintings reflecting classical Greece enhance this narrative poem about the origin of the seasons.

Proddow, Penelope (translator). **Hermes, Lord of Robbers**. Illus. Barbara Cooney. Doubleday 1971. 9-14.

In poetic text and paintings in the style of the ancient Greeks the classic story of Hermes, the clever, devious, and quick-tongued messenger of the gods, is translated and adapted for children.

Raspe, R. E., compiler. **Baron Munchausen**. Illus. Ulrik Schramm. Dutton 1971. 10-up.

Everyone knows that Baron Munchausen told tall tales; not everyone knows the variety, humor, and ingenuity of the tales themselves. Nearly two hundred years old, the stories in this volume, which also includes a collection of "drolls," are embellished by cheerful, modern pictures. The tone may be a bit too sophisticated for the average child in the middle grades.

Reeves, James. **Maildun the Voyager**. Illus. Rocco Negri. Walck 1972. 8-12.

When a good poet tells an Irish hero tale and an equally good artist matches it with strong woodcuts, the result is something fresh and exciting. Maildun's Odyssey involves encounters with a fine variety of menaces: ants "big and powerful as ponies," ghost horsemen, and a drowned country beneath the sea. The tests also suggest universal themes.

Regehr, Lydia. **Finist the Falcon Prince**. Illus. Mary Chagnon. Carolrhoda Bks 1973. 7-11.

A Russian folktale tells of the youngest sister and her trials before being united with her lover. Delightful retelling of a traditional-type folktale.

Robbins, Ruth. **Taliesin and King Arthur**. Illus. by the author. Parnassus 1970. 7-11.

On Christmas Eve at King Arthur's Court, Taliesin, the famous poet in Welsh legend, wins a contest of the poets by singing about the mystery of Arthur's birth. Full-color illustrations are reminiscent of medieval art, as are the design and format of this book.

Roberts, Bruce, and Nancy Roberts. **America's Most Haunted Places**. Doubleday 1976. 8-12.

The diary of a Union soldier at Gettysburg gives convincing argument that the ghost of George Washington was present on the battlefield; there are other examples of historical places which claim their own special ghosts. There are fourteen stories in this collection, from John Brown to phantom sentries at Valley Forge.

Robinson, Adjai. **Singing Tales of Africa**. Illus. Christine Price. Scribner 1974. All ages.

With music, glossary, and suggestions for singing in the African languages and in English, the book suggests that the tales "tell themselves." New and lively variants of familiar European tales (tortoise race and cruel stepmother, for instance) convey in these versions a feeling of the African cultures. Rhythmical black and white woodcuts match the tales.

Rockwell, Anne. **The Dancing Stars: An Iroquois Legend**. Illus. by the author. T Y Crowell 1972. 5-9.

Iroquois version of the story of the dancing stars, the mythical story of the creation of a familiar constellation

(Pleiades), is skillfully told in easy words and primitive drawings.

Rockwell, Anne. **The Monkey's Whiskers: A Brazilian Folktale**. Illus. by the author. Parents 1971. 5-8.

Perky blue and yellow parrots swarm over the endpapers of *The Monkey's Whiskers* and set the tone for a lively and unusual Brazilian folktale. As she usually does, the artist-reteller complements the story with pictures which are excellent in themselves and suitable to the country from which the story comes.

Rockwell, Anne. **Poor Goose: A French Folktale**. Adapted and illus. by Anne Rockwell. T Y Crowell 1976. 5-8.

Poor Goose has a terrible headache which she is sure can only be cured by a cup of peppermint tea concocted by the cook at the castle. On her way there she acquires some company—a cow, lamb, and cat. All are afraid when the wolf appears, and they head for a small cottage where they find refuge and a home that appeals to them more than a visit to the castle.

Rockwell, Anne. **The Three Bears & 15 Other Stories**. Adapted and illus. by Anne Rockwell. T Y Crowell 1975. 5-11.

Everyone will remember these childhood favorites, given new freshness with the watercolors that brighten each page. Wording of original tales has been retained except where changes were made for clarity and understanding of today's young readers.

Rockwell, Anne. **Tuhurahura and the Whale**. Illus. by the author. Parents 1971. 4-8.

A legend based on several Maori legends tells of a boy who was taken far out to sea by Kiki, a wicked sorcerer. The boy swims far and well but is eventually pulled into the sea. A whale rescues him and returns him to his homeland while the wicked Kiki is caught in a never-ending whirlpool. Appropriate primitive paintings add meaning.

Rockwell, Anne. **When the Drum Sang**. Illus. by the author. Parents 1970. 5-8.

Pictures help tell the tale of the little girl who is captured and put into a drum where she must sing for her cruel master. The wicked man is tricked, through vanity, and the girl and her family are reunited. The story is short and concise.

Roughsey, Dick. **The Giant Devil-Dingo**. Illus. by the author. Macmillan 1975. 5-8.

The legend of Gaiya, a giant devil-dingo, is a favorite of several Aborigine tribes in Australia. The folktale quality of the story is successfully captured in the bold illustrations, which will appeal to adventurous readers.

Rounds, Glen. **Ol' Paul, the Mighty Logger**. Illus. by the author. Holiday 1976. 9-12.

This edition of the Paul Bunyan stories celebrates the fortieth anniversary of the initial publication. This edition contains new illustrations and new format.

Rudolph, Marguerita (adapted by). **The Magic Egg**. Illus. Wallace Tripp. Little 1971. 8-12.

Hens and roosters, rabbits, hedgehogs, and even a goat face larger and more dangerous animals in these Roumanian tales. The small creature always wins and sometimes learns a lesson. Mr. Tripp's lively, humorous sketches reflect the spirit of the stories.

Say, Allen. **Once Under the Cherry Blossom Tree**. Illus. by the author. HarpJ Har-Row 1974. 5-8.

When the miserly landlord swallowed a seed, a cherry tree grew from his head. This unusual folktale is an ancient *makura* or short joke tale, which is popular in Japan and should be of interest to the reader.

Shor, Pekay. **When the Corn Is Red**. Illus. Gary Von Ilg. Abingdon 1973. 8-12.

Given the red corn by the Great Spirit and urged to live in peace, the Tuscaroras quarreled and fought. Then the Great Spirit told of the coming of the white man, leaving them pain and grief at a time when the corn would turn white. But the prophesy foretold that the red man would in ten thousand years regain his lands and the corn would again be red. A simply told Indian legend with some poetic lines and a forecast of hope.

Shub, Elizabeth. **Clever Kate**. Illus. Anita Lobel. Macmillan 1973. 6-9.

This smoothly done adaptation of a Grimm Brothers story, part of the "Ready-to-Read-Series," has delightful three-color illustrations, well suited to the earthy peasant tone. Kate, a simpleminded bride, causes her husband no end of trouble. In the end, however, he finds her "clever."

Solbert, Ronni. **The Song That Sings Itself**. Illus. by the author. Bobbs 1972. 8-12.

A parable telling the simple but wise explanation the shepherd boy gives for the song born of four elements—earth, air, fire, and water—which sings itself and catches the wind by the tail. Primitive illustrations in copper and black, printed on buff-colored paper, complement this ancient Eastern legend.

Squire, Roger (adapted by). **Wizards and Wampum: Legends of the Iroquois**. Illus. Charles Keeping. Abelard 1972. 8-12.

Seven legends of the Iroquois Indians are gathered here, anthropomorphic animal stories and trickster tales dealing with some form of magic or wizardry. All of them are told in a lean and lively style. Charles Keeping's arresting drawings add greatly to this collection.

Suba, Susanne. **The Monkeys and the Pedlar**. Illus. by the author. Viking Pr 1970. 5-9.

Graceful, colorful watercolor paintings and text in keeping with the straightforward style of the teller of folktales are artistically combined in the humorous tale of the pedlar and the mimicking monkeys who steal the goods from his pack while he is sleeping.

Sutcliff, Rosemary. **Dragon Slayer**. Puffin Penguin 1976. 10-up.

Beowulf, an epic poem in Old English, has been translated into a readable English tale for children. The monster Grendel, who has killed thirty of the Danish king's warriors in one night, continues to menace the court. But Beowulf pledges to rescue the country. He manages to slay the monster and is called upon later to fight the Sea Monster, who is actually Grendel's mother. An understandable telling of one of the oldest (circa 700 A.D.) written English classics.

Swiderska, Barbara. **The Fisherman's Bride**. Illus. by the author. Scroll Pr 1971. 6-10.

Paintings suggestive of Polish folk art illustrate the folktale about a young, intelligent, and determined fisherman who wins the princess by completing the impossible tasks posed by her father.

Talbot, Toby. **A Bucketful of Moon**. Illus. Imero Gobbato. Lothrop 1976. 6-9.

An old woman with more pluck than sense is convinced she has the moon in her bucket of water. But the bucket breaks, the water spills, and the search is on to retrieve the "lost" moon. It's an active adventure, with the aging heroine climbing windmills and falling off bridges.

Tanaka, Beatrice. **The Tortoise and the Sword: A Vietnamese Legend**. Adapted and illus. by Beatrice Tanaka. Lothrop 1972. 7-10.

A splendid hero story, the book tells of a Vietnamese King Arthur who receives a magical sword, saves his people from Chinese invaders, and proclaims a lasting peace. Appropriately Oriental woodcuts and quiet, clear translations from the Vietnamese epic give the book strength.

Tashjian, Virginia A. (adapted and illus. by Nonny Hogrogian). **Three Apples Fell from Heaven**. Little 1971. 8-12.

A retelling of nine Armenian folktales praising the goodness of the common people and making fun of their faults. Line and wash paintings in jewel-like tones and in black and white pen and ink line drawings dramatize these themes and the essence of Armenian folk art.

Tison, Annette, and Talus Taylor. **Barbapapa's Voyage**. Illus. by the authors. World Pubns 1972. 5-9.

This delightful but different picture book tells of Barbapapa, who is born in a garden and found by Francois. When he becomes lonely, he and Francois set out to find a Barbamama. After traveling around the world and into space, a Barbamama is found in their home garden.

Titus, Eve. **Why the Wind God Wept**. Illus. James Barkley. Doubleday 1972. 7-11.

Beautifully illustrated with the colors and designs of ancient Mexico, this modern story follows the tradition of myth: three brave young men (a warrior, a hunter, and a poet) attempt to find the reason the Wind God is unhappy. The Wind God speaks to each of them, but only the poet can hear and understand. Because of the authentic design and language style, this is an excellent book for upper primary graders studying about Mexico or Indians, as well as for younger children at story time.

Tomaino, Sarah F. **Persephone: Bringer of Spring**. Illus. Ati Forberg. T Y Crowell 1971. 5-8.

For children, one of the most approachable of the Greek myths is the story of the lost Persephone and her return to her mother. The clear beauty of Ms. Tomaino's words and the rich pomegranate, apricot, inky black, and swirling purple of Ms. Forberg's pictures should cause a new young audience to treasure *Persephone*.

Traveller Bird. **The Path to Snowbird Mountain: Cherokee Legends**. Illus. by the author. FS & G 1972. 8-12.

Sixteen legends of the Eastern Cherokee Indians such as how the earth was formed, how the eagle became the ruler of all animals, how some animals worked together to outwit others, and how greed, gluttony, and deceit brought about the downfall of those who were possessed of these characteristics. The last tale relates how a destitute tribe brought with them only the thin golden plates which preserved the written language (a written glossary with six different dialects and ninety-two symbols representing syllables) which was used to offset the early attempts to "civilize" the Indians.

Troughton, Joanna. **Little Mohee**. Adapted and illus. by Joanna Troughton. Dutton 1971. 8-up.

How many lovers of ballads know that the wistful "Mohee," heroine of the tale, may have been a middle-western "Maumee" or "Miami" Indian? Whoever she was, her tale is still singable, and Ms. Troughton's autumn-colored pictures give it zest.

Turska, Krystyna. **The Magician of Cracow**. Adapted and illus. by Krystyna Turska. Greenwillow Bks 1975. 5-8.

Beautiful illustrations by this former Kate Greenaway Medal winner enhance the retelling of a Polish tale about a magician who longs to visit the moon. He enters into a bargain with the devil, and has the upper hand for most of the story, making the devil do his bidding. But the devil has a few tricks of his own; the ending is a stalemate, with each having outwitted the other. Outstanding, with spectacular illustrations.

Ungerer, Tomi. **A Storybook: A Collection of Stories Old and New**. Illus. by the author. Watts 1974. 5-12.

A collection of some classic tales by Andersen and the Grimm Brothers plus a modernized version (strictly ala Ungerer!) of "Little Red Riding Hood." Ungerer's cartoon-styled illustrations are in full color, highlighting and expanding the droll wit and occasional macabre expressed in his verbal renditions of the stories.

Van Leeuwen, Jean. **The Emperor's New Clothes**. Illus. Jack and Irene Delano. Random 1971. 4-8.

The illustrations enhance this old Andersen fairy tale which is always a favorite. Oriental-like richness and droll humor abound.

Van Scott, Glory. **Baba and the Flea**. Illus. Brent Bailer. Lippincott 1972. 4-7.

Six-year-old Baba complains that a flea is practicing a piano in his ear. This sturdy cumulative tale follows him while medicine man, elders, dancers, and men in magic masks all try to drive away the flea.

Van Woerkom, Dorothy. **Meat Pies & Sausages**. Illus. Joseph Low. Greenwillow Bks 1976. 5-8.

The Fox, with the help of Dog and Cat, again outwits the Wolf in the second of these three tales about the antics of the greedy Wolf and cunning Fox. In the genre of Br'er Rabbit, Ms. Woerkom writes for the beginning reader with charm and wit. Three-color illustrations by Joseph Low underscore the humor of the situations.

Van Woerkom, Dorothy. **The Rat, the Ox, and the Zodiac**. Illus. Errol Le Cain. Crown 1976. 5-8.

The young reader is introduced to the Chinese Zodiac in this fanciful account of how the Rat came to be the animal representing the first year of the Chinese calendar. Handsomely illustrated in four colors, the book reflects an Oriental flavor in text and drawing.

Walker, Barbara K. **Korolu, the Singing Bandit**. Illus. Nickzad Nodjoumi. T Y Crowell 1970. 10-up.

The Crowell series of hero stories adds this volume about a new subject. Korolu is a Turkish Robin Hood with a splendid horse, many songs and battles, and a princess bride. Barbara Walker tells the story swiftly, and a Middle Eastern artist illustrates it boldly.

Walker, Barbara K. **Round Sultan and the Straight Answer**. Illus. Friso Henstra. Parents 1970. 5-9.

The hamal supplies the sultan with the straight answer which saves the life of each in turn. The sprinkling of Turkish terms, the use of folktale rituals, and Henstra's illustrations of the cabbage-turbaned characters make this picture-story book outstanding. Children choose it as a favorite.

Weiss, Renee Karol. **The Bird from the Sea**. Illus. Ed Young. T Y Crowell 1970. 5-8.

Captivity under the most regal conditions is violence done to the captive. Weiss writes to show the human foibles of paperwork taking precedence over reality, petty officials' feeling of self-importance, and the total lack of empathy. Young's decorative illustrations enhance the feeling of the Indian locale.

Werth, Kurt. **Lazy Jack**. Illus. by the author. Viking Pr 1970. 5-7.

Lazy Jack has the same universal theme as *Epaminondas*. By unwittingly curing the rich man's daughter, Jack finds himself living happily ever after as the rich man's son-in-law. With a few lines and bright colors, Kurt Werth is able to create delightful illustrations for this folktale.

Whitney, Thomas P. (translator). **Marko the Rich and Vasily the Unlucky**. Illus. Igor Galanin. Macmillan 1974. 6-10.

Translated from the A. N. Afanasyev collection of Russian folktales, this story typifies the success of the underdog who overcomes the rich and wicked king. Vasily the Unlucky is subjected to every conceivable kind of torment as well as attempts on his life; but fate turns the tables on his aggressor.

Wiesner, William. **Happy-Go-Lucky**. Illus. by the author. Seabury 1970. 6-9.

On the opening pages of this book, the blue curtains of a puppet theater part to show us Mr. Wiesner's redhaired engaging puppet figures rushing through the old Scandinavian folktale about the husband who is always right. Telling stage business and appropriate, but economical sets enhance the drama. Possibly a bit sophisticated for the picture book set.

Withers, Carl. **Painting the Moon**. Illus. Adrienne Adams. Dutton 1970. 4-9.

A refreshing accounting of why the moon looks as it does today is presented in this version of a folktale from Estonia. The devil, unhappy because the bright moonlight prevents him from doing anything evil, decides to send a man up to the moon to paint it with pitch. Old Father, creator of the world, notices the evildoer on the moon and as a warning to all who would rob the earth of light he imprisons the man on the moon forever with his pitch, bucket, and brush. Illustrations are gouache paintings.

Wolkstein, Diane. **The Cool Ride in the Sky**. Illus. Paul Galdone. Knopf 1973. 4-7.

The buzzard offers small animals a "cool ride in the sky" on his back, but when he gets hungry he drops them off and then eats them. The monkey outwits the buzzard by tying his tail around his neck so that he cannot drop him off. The buzzard leaves in shame and the animals rejoice. Galdone's hilarious drawings extend the humor of the folktale.

Wolkstein, Diane. **8,000 Stones: A Chinese Folktale**. Illus. Ed Young. Doubleday 1972. 4-6.

A Chinese tale about a clever boy who suggests that, to determine the weight of an elephant, stones be gathered on a barge until the weight of the stones equals the weight of the elephant, which is on another barge. Impressionistic paintings and brief text.

Wolkstein, Diane. **Lazy Stories**. Illus. James Marshall. Seabury 1976. 6-9.

A retelling of three folktales which delineate the problems and the pleasures of laziness: "Hiroko," a story from Japan; "The Tatema" from Mexico; and "A Fig-Tree Beggar and the Willful Princess," from Laos. Humorous black and white line drawings highlight the essence of laziness depicted in these well-told tales. The author, herself a master storyteller, offers helpful tips to the beginning storytellers.

Wyndham, Lee. **Tales the People Tell in Russia**. Illus. Andrew Antal. Messner 1970. 8-14.

With a comfortable sense of sitting beside a samovar and listening to family lore, a reader shares these brief "wondrous" tales for children from Russia's greatest writers. A bonus of Russian proverbs and appropriately decorative black and white pictures enhance the book. Notes on sources and background will help a teacher to make this volume part of children's awareness of Russia.

Wyndham, Robert. **Tales the People Tell in China**. Illus. Jay Yang. Messner 1971. 8-up.

Brevity, demure humor, and practical wisdom characterize these varied tales. Simply told, appropriately illustrated stories from many centuries of Chinese life down to the present. The format should attract young independent readers.

Yolen, Jane. **The Girl Who Cried Flowers**. Illus. David Palladini. T Y Crowell 1974. 8-12.

Like all true folktales these five stories have the ring of authenticity as Ms. Yolen again spins her spell. From sad, loving Olivia, whose tears bring joy to others but heartbreak to herself, to Bianca, who earns a kingdom by tricking the palace guards, mystery and a haunting magic inform this collection.

Yolen, Jane. **The Girl Who Loved the Wind**. Illus. Ed Young. T Y Crowell 1972. 5-9.

An Oriental tale about a king who wished to spare his daughter forever from the harsh realities of life. Illustrations are refined Persian miniatures which reflect the mood and writing style.

Yolen, Jane. **The Seventh Mandarin**. Illus. Ed Young. Seabury 1970. 5-8.

A dramatic, original fable that tells how the seventh mandarin—the simplest and youngest of the mandarins—discovers that it is folly to believe only what is written when he is forced to go beyond the palace walls to get back the giant dragon kite, carrier of the king's soul. Beautiful multicolored expressionistic paintings enhance the Oriental feeling of this modern fable.

Zemach, Harve. **Mommy, Buy Me a China Doll**. Illus. Margot Zemach. FS & G 1975. 5-8.

A new edition of a well-known humorous Ozark folktale about a little girl who suggests ways that her family could arrange to get her a china doll, even though they cannot afford it and the household is already overcrowded. Appropriate folk-like illustrations in full color dramatize the humor in this earthy narrative.

Additional titles of recommended books of fairy tales and folktales are:

Fairy Tales

Andersen, Hans Christian. **The Little Match Girl**. HM 1968. 6-12.

Andersen, Hans Christian. **The Nightingale**. HarpJ Har-Row 1965. 8-up.

Andersen, Hans Christian. **The Snow Queen**. Atheneum 1968. 6-11.

Barbeau, Marius. **The Golden Phoenix and Other French-Canadian Fairy Tales**. Walck 1963. 9-12.

Colum, Padraic. **The Girl Who Sat by the Ashes**. Macmillan 1968. 9-12.

Grimm, Brothers. **The Seven Ravens**. HarBraceJ 1963. 5-8.

Grimm, Brothers. **The Sleeping Beauty**. Scroll Pr 1967. 6-10.

Matsutani, Miyoko. **The Witch's Magic Cloth**. Parents 1969. 5-9.

Mehdevi, Anne S. **Persian Folk and Fairy Tales**. Knopf 1965. 8-12.

Folktales

Asbjørnsen, Peter C. and Jorgen Moe. **Norwegian Folk Tales**. Viking Pr 1961. 8-11.

Balet, Jan. **The Fence: A Mexican Tale**. Delacorte 1969. 4-8.

Belting, Natalie. **The Sun Is a Golden Earring**. HR & W 1962. 8-12.

Brown, Marcia. **Backbone of the King**. Scribner 1966. 10-14.

Brown, Marcia. **Once a Mouse**. Scribner 1961. 5-8.

Bryson, Bernardia. **Gilgamesh: Man's First Story**. HR & W 1967. 6-11.

Chase, Richard. **The Jack Tales**. HM 1943. 8-12.

Colum, Padraic. **The Children's Homer: The Adventures of Odysseus and the Tales of Troy**. Macmillan 1962. 10-12.

Courlander, Harold. **The Piece of Fire and Other Haitian Tales**. HarBraceJ 1964. 9-12.

Courlander, Harold. **The Tiger's Whisker and Other Tales and Legends from Asia and the Pacific**. HarBraceJ 1959. 9-12.

Dayrell, Elphinstone. **Why the Sun and Moon Live in the Sky**. HM 1968. 5-8.

Domanska, Janina. **The Turnip**. Macmillan 1969. 5-9.

Hodges, Elizabeth J. **Serendipity Tales**. Atheneum 1966. 9-12.

Hodges, Margaret. **The Wave**. HM 1964. 6-10.

Jewett, Eleanore M. **Which Was Witch? Tales of Ghosts and Magic from Korea**. Viking Pr 1953. 9-12.

La Fontaine, Jean de. **The Hare and the Tortoise**. Watts 1966. 4-8.

La Fontaine, Jean de. **The North Wind and the Sun**. Watts 1964. 4-8.

Matsutani, Miyoko. **The Crane Maiden**. Parents 1968. 8-10.

Morton, Miriam. **Harvest of Russian Children's Literature**. U of Cal Pr 1967. All ages.

Nic Leodhas, Sorche. **Ghosts Go Haunting**. HR & W 1965. 9-12.

Scheer, George F. **Cherokee Animal Tales**. Holiday 1968. 8-11.

Sherlock, Sir Philip. **The Iguana's Tail**. T Y Crowell 1969. 9-12.

Singer, Isaac Bashevis. **Zlateh the Ghost and Other Stories**. HarpJ Har-Row 1966. 6-12.

Sturton, Hugh. **Zomo the Rabbit**. Atheneum 1966. 8-up.

Sutcliff, Rosemary. **The Hound of Ulster**. Dutton 1964. 11-14.

Untermeyer, Louis. **The Firebringer**. M Evans 1968. 11-14.

Watson, Clyde. **Tom Fox and the Apple Pie**. T Y Crowell 1972. 4-6.

White, Anne Terry. **The Golden Treasury of Myths and Legends**. Golden Pr Western Pub 1959. 9-12.

Yolen, Jane H. **The Emperor and the Kite**. World Pubns 1967. 6-11.

Zemach, Harve. **The Judge**. FS & G. 5-8.

NOVELS AND SHORT STORIES

Adventure

Bauer, Marion Dane. **Shelter from the Wind**. Seabury 1976. 10-14.

An insightful and forthright portrayal of what life is like on the prairies of the Oklahoma panhandle. Few runaways will be as fortunate as twelve-year-old Stacy, who leaves her home in a fit of anger and heads across the panhandle without supplies and without a pan. Exhausted, hungry, and parched she is discovered by a pair of white German shepherd dogs and escorted to their mistress, who helps Stacy face her own emotional conflicts and grow up. A story not soon to be forgotten.

Bawden, Nina. **The Runaway Summer**. Puffin Penguin 1976. 10-12.

Mary is spending the summer in England because her parents are getting a divorce and have left her in the care of her aunt. She's unhappy and upset with the situation until she meets Simon, a boy her age. The two of them find a boy from Kenya who has been smuggled into the country and is trying to hide from both the authorities and men who are searching for him for political reasons. When he develops appendicitis, Mary and Simon must make a decision after weighing the dangers that exposing his location could bring.

Bell, Margaret E. **To Peril Strait**. Viking Pr 1971. 10-14.

A fast-moving, well-written adventure story that boys will enjoy. An interesting tale of character development set in modern Alaska.

Bontemps, Arna. **Mr. Kelso's Lion**. Illus. Len Ebert. Lippincott 1970. 8-12.

Mr. Kelso owns a lion. He isn't allowed to keep his lion in his own neighborhood, so he takes it across town and boards it with old Bumpus right next door to Percy's Great-Aunt Clothilde. The lion is noisy and he frightens all the neighbors. As Great-Aunt Clothilde says, "A good stout pussycat could break out of the cage they got the lion in." Percy and his grandfather are determined to do something about it. But what to do? Youngsters will not be satisfied until they have heard or read the whole story.

Bosworth, J. Allan. **Among Lions**. Doubleday 1973. 12-up.

A suspenseful, fictitious drama which weaves the reader into the web of the hunter and the hunted. Once beyond the lengthy descriptive beginning, the high school reader will be captivated and compelled to read until the drama ends. This exciting novel is appropriate for both boys and girls in junior and senior high school.

Bosworth, J. Allan. **A Darkness of Giants**. Doubleday 1972. 10-up.

Greg Anders, backed by the editor of the town newspaper and accompanied by his friends, Bill and Beebe, sets out on an expedition through the redwood forests of the Northwest to photograph "Bigfoot," reputedly an American cousin of the Himalayan "Abominable Snowman." The adventure, which includes an encounter with rattlesnakes, almost costs the boys their lives; but not until Greg develops his film are they able to answer the question, "Did you find a creature that might be the legendary 'Bigfoot'?"

Brent, Stuart. **Mr. Toast and the Secret of Gold Hill**. Lippincott 1970. 8-10.

There is plenty of action when the Brent family takes their dog with them to their cottage in Wisconsin. Part of the family sets out to find a treasure; the older boys plan the trip; but the real heroes are Mr. Toast and little Joe. The charcoal drawings add to an exciting text.

Butterworth, Oliver. **The Narrow Passage**. Illus.-Erik Blegvad. Little 1973. 10-14.

Appealing to those with an interest in spelunking and/or archeology are adventures of Nate Twitchell, a New Hampshire lad who spends a summer with an archeological expedition in France. Nate and a friend, Nicol, discover an unexplored cave inhabited by an apparently prehistoric human. The boys determine to protect their discovery, but natural developments intervene and make it impossible for even the caveman's new friends to continue their relationship.

Chaffin, Lillie D. **Freeman**. Macmillan 1972. 9-12.

Freeman Sloan lives with his grandparents believing that his own parents were killed in a mysterious "accident." He is concerned about the bullying and taunts from his cousin Billy and wonders about the real cause of the family feud. Freeman adjusts amazingly well to difficult circumstances in his life in a Kentucky stripmining area and rises to intense demands made upon him. His courage and self-reliance are reminiscent of Robert Burch's characters in his books *Skinny* and *Queenie Peavy*.

Clark, Mavis Thorpe. **Iron Mountain**. Macmillan 1971. 12-up.

Joey Simpson's driving gets him in trouble with the law. To add to that, he runs away from home. He makes his way to a mining town in western Australia where he works and matures. He makes friends and enemies in the town, but a near tragedy leads Joey to display his true mettle. The characterizations are clear and distinct, and the action is fast paced.

Cockett, Mary. **Rosanna the Goat**. Bobbs 1970. 8-12.

Rosanna a goat comes to live with the Barretts. It should have been easy for them to care for gentle Rosanna, but things began to go wrong. This book tells of the problems, both comical and sad, that grow out of the attempt of the Barrett family to keep an unusual pet.

Corcoran, Barbara. **Cabin in the Sky**. Atheneum 1976. 10-14.

Young people will relate to Tommy Fortier and the problems he faces when he leaves his Maine home to seek a career in New York as a theatrical director. A warm and often humorous story in which Tommy faces all the predictable disappointments but finds new friends along the way. Because Tommy is such a likeable young man and his relationship with his father so genuine, this story is a pleasure to read.

Crayder, Dorothy. **She, the Adventuress**. Illus. Velma Ilsley. Atheneum 1973. 8-12.

She, the adventuress, is Maggie of Iowa, traveling unaccompanied on an ocean voyage to Italy. Even her vivid imagination can't conjure up all the excitement that she finds on the trip. Told in first person, the story is an amusing, yet extremely plausible tale involving believable characters of all ages.

Dahl, Roald. **Danny, the Champion of the World**. Illus. Jill Bennett. Random 1975. 9-14.

Danny narrates the adventures he has had with his father, who has raised him. A delightful relationship and shared experiences that are sometimes just a shade outside the law. The main plot involves how Danny becomes "champion of the world" and what that title means; but the book is too good to allow giving clues. Read and enjoy.

Doty, Jean Slaughter. **The Crumb**. Greenwillow Bks 1976. 11-15.

An experienced horsewoman herself, author Jean Slaughter Doty presents a tense and emotional picture of a young girl who painfully learns of the dishonesty behind some horse competitions. Ms. Doty's descriptions of horsemanship and horse care provide an insight into the world of equine ownership.

Ellis, Mel. **When Lightning Strikes**. Starline Schol Bk Serv 1975. 10-14.

Mack Henderson finds plenty of excitement in the tinder-dry forest as he watches from a lonely tower for fires. At the same time, he watches for two poachers who are after the enormous bear that Mack calls "Big Blue." Even though there are too many coincidences, Ellis manages to develop an exciting narrative that is filled with information and suspense.

Farjeon, Annabel. **The Siege of Trapp's Mill**. Atheneum 1972. 10-14.

Some impoverished teenage boys in northern England stay overnight in an abandoned mill on the moors. Two students who are hitchhiking stop for shelter. A rival gang lays siege to the mill, and food and warmth become crucial problems in winter snow. Much dialogue, tension, and gang warfare heighten action.

Farley, Carol. **The Most Important Thing in the World**. Watts 1974. 10-14.

When Roxann and Marvin win the contest devised by the wealthy spinster Earnestine Fee, part of the prize is an expense-paid cross-country trip, accompanied by the eccentric (?) Miss Fee, to visit her relatives and decide which, if any, should inherit her wealth. Roxann and Marvin learn a lot about human nature as they observe the Fee relatives. The characterization and the action are carefully developed into a jovial and thought-provoking tale.

Feil, Hila. **The Ghost Garden**. Illus. Thomas Quirk. Atheneum 1976. 8-12.

Intrigued with ghosts, Jessica visits a local cemetery hoping to attract a ghost's attention, but meets instead another girl also interested in the supernatural. Their friendship develops over the year, centered on the cemetery and the "ghost garden." Although one of the girls dies, the two share a unity that matters.

Fisher, Dorothy Canfield. **Understood Betsy**. Illus. Martha Alexander. Camelot Avon 1973. 8-12.

When Aunt Harriet becomes ill and Elizabeth Ann is sent to live with "those dreadful Putyney cousins" in Vermont, the little girl is terrified, but she soon finds a wealth of new experiences and friends waiting for her. How "Betsy" learns to adjust to her new life and discovers the joys of work and farm-living makes this narrative a pleasant and likable tale.

Fitzgerald, John D. **The Return of the Great Brain**. Illus. Mercer Mayer. Dial 1974. 9-12.

The Great Brain, Tom Fitzgerald, has reformed—or has he? If he has, his brother J. D. feels that life will be dull. The real truth is that the Great Brain has only become a bit more clever in his conning and blackmailing. The author continues to tell exciting and funny adventures of this turn-of-the-century lad, his brother, his family, and his friends. Mayer's illustrations are a delightful addition to the book.

George, Jean Craighead. **Hook a Fish, Catch a Mountain**. Dutton 1975. 10-14.

Spinner's unexpected catch of a huge cutthroat trout leads to a backpacking expedition into the mountains with her cousin as they attempt to discover where the great fish came from. Although there is action and effective description, the story may be weakened by the inclusion of much detail and factual information.

Green, Phyllis. **Nantucket Summer**. Nelson 1974. 12-up.

A lighthearted account of thirteen-year-old Adrian's summer on Nantucket Island, where she babysits for her eccentric employer and becomes involved with a first-love and a mystery of lost love. Should be particularly interesting to young romantics.

Hart, Carole. **Delilah**. Illus. Edward Frascino. HarpJ HarRow 1973. 7-12.

Several daring and realistic episodes are provided to show an adventuresome ten-year-old heroine in a modern way.

Haywood, Carolyn. **Away Went the Balloons**. Illus. by the author. Morrow 1973. 8-12.

On Balloon Day, the first graders of Blue Bell School release balloons with tags attached, asking the finders to write to the person named on the tag. The book tells what happens to seven of the balloons. The reader will find action, excitement, and a variety of events. The characterization is especially believable.

Haywood, Carolyn. **Eddie's Valuable Property**. Illus. by the author. Morrow 1975. 8-12.

This is a happy book, for Eddie's misadventures always seem to come to fortuitous endings, and his good humor and ability to win friends keep everyone smiling in spite of his pranks. Whether it is Hippie's new and strange haircut or Big Chief Termite-in-the-Tummy's accident, Eddie is full of "super" ideas and something is sure to happen if he is involved.

Heffron, Dorris. **A Nice Fire and Some Moonpennies**. Atheneum 1972. 9-14.

Maizie McComber is a modern day Canadian Indian who, by hitchhiking with her dog, reaches Toronto and her "planned experience," but not without some frightening and some funny events. Told in the first person, the story maintains a good mixture of humorous and serious thoughts for a reader to absorb.

Hodges, Margaret. **The Freewheeling of Joshua Cobb**. Illus. Richard Cuffari. FS & G 1974. 10-up.

It is the first bicycle camping trip for Josh. He and four others pedal through New England, stopping at youth hostels. The group's excitement and adventures make an interesting story. The trials with one member and Josh's growth in independence provide some good thought-provoking situations for the reader.

Knudson, R. R. **You Are the Rain**. Delacorte 1974. 12-14.

Members of the Wilderness Waterway group plan a tour for girls only in the Florida Everglades. Two contrasting and incompatible girls ignore warnings of a hurricane and are marooned together. When a poisonous snakebite threatens the life of one of the girls, true friendship at its fullest meaning is understood. Excellent account of different personalities and descriptions of Florida.

Lattimore, Eleanor Frances. **The Taming of Tiger**. Illus. by the author. Morrow 1975. 7-10.

A police whistle can be useful in dealing with thieves—or bullies—as Benjamin discovers the night he camps out. His family's move to the suburbs is almost ruined for Benjamin by Tiger, the redhaired bully he meets his first day in the neighborhood, until the two boys discover they have more in common than they realized. The young reader will relate to this gentle story of adventure and friendship.

McKillip, Patricia A. **The Riddle-Master of Hed**. Atheneum 1976. 10-14.

The first book of what will be a trilogy, this adventure story has a mythic quality and is utterly absorbing. Morgan, Prince of Hed, searches for the answer to the riddle of the three stars. What do they mean, the three stars on his forehead, on the harp, on the sword hidden in the mountain depths? Almost against his will and wish Morgan embarks on adventures that involve him with legendary figures who promise to help him solve the mystery of his destiny. One waits impatiently for publication of the sequel!

Peck, Robert Newton. **Soup and Me**. Knopf 1975. 9-up.

Two boys growing up in Vermont have a perfect friendship, with only one blight to spoil their good times—Janice Riker. When Rob and Soup are swimming *au naturel*, she throws their clothes in the river, one item at a time. She runs them both down with her soapbox racer and leads them to make a car of their own to get even. The good times of childhood are relived in these stories of shared adventures by two very normal boys who find humor in mischief and are never at a loss for things to do.

Perl, Lila. **That Crazy April**. Clarion Bk Seabury 1974. 9-13.

Beginning with April Fool's Day it was a crazy, mixed-up month. By the end of April Cress Richardson had discovered a good deal about values—her friends', her mother's, and her own. Adventure and surprises were in store for her as well, including a disastrous fishing trip, a fashion show, and her favorite cousin's boyfriend. Told in the first person, this is another of Ms. Perl's novels that the pre-teen is sure to enjoy.

Phipson, Joan. **The Cats**. McElderry Bk Atheneum 1976. 10-up.

A hair-raising story from the moment Jim and Willy are abducted until their return from the Australian bush where the roles are reversed and their young kidnappers become dependent on their knowledge of the wilds. Recommended for ten year olds and up. The rescue of Socker from the wild cats is a scene even more mature readers will not forget.

Phipson, Joan. **Horse with Eight Hands**. McElderry Bk Atheneum 1974. 10-14.

When four children who ride the same school bus notice something strange about a deserted house, excitement begins. They befriend an immigrant, Horst, who opens an antique shop in the house, and they are disturbed by the constant threats to "Horse" (their interpretation of Horst) from the "bikies" who had used the house for their headquarters. A strong plot and good characterization are artfully blended with the theme.

Read, Elfreida. **Brothers by Choice**. FS & G 1974. 12-up.

For some readers, the family and social conflict will appeal most; for others, the element of mystery will predominate. Contemporary setting in British Columbia with drugs and drug traffic. Much easier to read than to comprehend in terms of its impact. The "bad guys" are adults as are all the supporting characters in the story.

Richard, Adrienne. **The Accomplice**. Little 1973. 10-up.

Archaeology and intrigue are skillfully combined in an exciting story set at a dig near the Mediterranean. Benjy McNaughton feels alienated from Fawzi, a young Arab laborer, and soon accidentally finds himself involved in Arab terrorism. Every thread of the plot appears true-to-life so that the reader finds himself engrossed and almost, like Benjy, an "accomplice."

Robertson, Keith. **Henry Reed's Big Show**. Illus. Robert McCloskey. Viking Pr 1970. 8-12.

During summer vacation, Henry Reed, accompanied by Midge Glass, manages to provide excitement for himself and the community of Grover's Corner. His newest ambition, to become a great theatrical producer, serves as the impetus for varied activities that are narrated in Henry's journal. The black and white illustrations add immeasurably to the realism and humor in the book.

Rockwell, Thomas. **Hiding Out**. Illus. Charles Molina. Bradbury Pr 1974. 8-10.

Even with his friend Verny to bring him food, Billy finds out that running away from home to rough it in the lean-to he built on Vlimey Ridge is not as easy or as much fun as he expected. How Billy resolves his conflict with his widowed mother and her suitor, Mr. Wilson, makes for an adventure story every reader who has ever yearned to be a Robinson Crusoe will enjoy.

Rodgers, Mary. **A Billion for Boris**. HarpJ Har-Row 1974. 10-up.

In this sequel to the prize-winning novel, *Freaky Friday*, Annabel and her friends experiment with ESP and become involved in hilarious, mind-boggling events. The author, who has written the scores for several musicals (*Once Upon A Mattress* and *The Mad Show*) has a lovely sense of timing, and her dialogue sparkles with wit. Annabel, her brother Ape Face, and friend Boris are fun people to know.

Rumsey, Marian. **Danger on Shadow Mountain**. Illus. Lydia Rosier. Morrow 1970. 12-up.

With vivid description of setting and action, Rumsey weaves a tale of intense adventure. Twelve-year-old Pete finds himself facing danger in order to rescue his older brother, whom two men have kidnapped to force the brother to take them to the top of Shadow Mountain, the site of an old silver mine and sacred to the Indians as an old burying ground. The setting is along the inside passage to Alaska.

Rutherford, Douglas. **The Gunshot Grand Prix**. Bradbury Pr 1972. 11-up.

A plot with plenty of adventure and intrigue on the international auto-racing circuit makes this novel a hard book to put down. Tim Ryder, at eighteen one of the youngest drivers in the Grand Prix, and his younger brother Nick find themselves involved in a good deal more than the Sanmaro Grand Prix as politics and the activities of TIGRE, a cadre of young revolutionaries, become mixed up in the big race. A first-rate action story.

Schulte, Elaine L. **Zack and the Magic Factory**. Nelson 1976. 9-12.

Zack's parents are on a trip, so he is spending six weeks with his Aunt Daisy, who lives in the Dapple Magic Factory that she owns. Zack learns the magicians' tricks, and plans to perform at the school talent contest. But why are thieves trying to rob the factory when Aunt Daisy owes thousands in back taxes?

Sharmat, Marjorie Weinman. **Getting Something on Maggie Marmelstein**. Illus. Ben Shecter. HarpJ Har-Row 1971. 8-12.

A pleasant version of a class preparing a slightly altered version of the princess and the frog. Maggie and Thaddeus Gideon Smith "get something" on each other, but both wait for the most opportune moment to release the information to their classmates.

Steptoe, John. **Train Ride**. Illus. by the author. HarpJ Har-Row 1971. 7-11.

Bored with sitting around on the stoop in Harlem in the summertime, four boys sneak on a train. They ride to Times Square where they play the machines in a penny arcade, watch people, and look at the tall buildings and advertisements. Late in the evening they realize that they are without fare to get back home. Told in a dialect suggestive of Harlem, with bold pastel paintings to illustrate the text.

Stewart, A. C. **The Boat in the Reeds**. Illus. Christopher Brooker. Bradbury Pr 1970. 9-12.

The "Shearwater" isn't much of a boat but Ian has visions of great voyages aboard her. Tim McCoul, a mysterious but likable friend, helps to make the boat seaworthy, but when the time comes to set sail, Ian is alone and worried about his friend and the rumors which follow him.

Walker, Diana. **The Year of the Horse**. Abelard 1975. 12-up.

Fifteen-year-old Joanna Longfellow becomes deeply infatuated with John Holmes, a competent horse trainer and equestrian. Luckily, Joanna's younger brothers have temporary charge of a horse (named Horse) and Joanna makes a determined effort to ride Horse to impress John. General misadventures make for lively and humorous action.

Walton, Bryce. **The Fire Trail**. T. Y Crowell 1974. 9-13.

Dan Mallory enters his training for airborne firefighting with enthusiasm; but when faced with his first jump, he realizes he can't do it. As he is headed home in defeat, a Chief Ranger, who is a family friend, picks him up. Coincidentally, the ranger is headed for a forest fire and Dan joins him. During the fight against the fire, Dan shows great courage. After it is over he resumes his plan to become a firefighter, although not in the airborne group.

Weddle, Ferris. **Tall Like a Pine**. A Whitman 1974. 9-12.

Eleven-year-old Jeff's father is hurt in a logging accident in Idaho, and neighbors lend a helping hand. Wildlife observation provides insights that will entertain young conservationists and outdoor enthusiasts.

Wier, Ester. **King of the Mountain**. Walck 1975. 10-14.

Fearful Valley is the home of many bighorn sheep, of King (a pet with a prize set of horns), and Aunt Em. Orph and his father, visiting for several months, become involved in the search for trophy hunters who have been hunting and killing the bighorn. For a time, Orph even suspects that his father might be involved with something illegal because he is so secretive and refuses to let his son accompany him on his trips to the mountains.

Animals

Annixter, Jane, and Paul Annixter. **Trumpeter: The Story of a Swan**. Illus. Gilbert Riswold. Holiday 1973. 9-up.

Told in minute detail from the obviously close observation of a naturalist, this story should qualify as a true Audubon tale since it portrays the beauty and majesty of the trumpeter swan. The reader is present when young Olor is born and follows him through the first early days of learning to fly into the period of his courtship with Asa, and then the years of raising their own family. Olor's wisdom saves the flock from extinction when he leads them to a waterfowl sanctuary. Riswold's delicate blue charcoal drawings make the viewer aware of the majesty and the mystery of this lovely creature.

Arbach, Ruth. **Acorns and Squash**. Illus. by the author. Collins-World 1976. 4-8.

Written in rhyme with simple line drawings accentuated by small areas of bright reds and yellows, this is the story of

Lenore, a little girl who is so fond of the ducks in the park that she takes food to them daily. They grow to be mutual friends and dread the winter, when the ducks must fly south. Lenore comes up with what she thinks will be the perfect solution.

Armour, Richard. **The Strange Dreams of Rover Jones**. Illus. Eric Gurney. McGraw 1973. 7-9.

Rover, a dog, is scolded and sent to bed following a bit of mischievousness. While in bed a series of strange dreams occur to him in which he is the master and his owner takes the part of the dog. His master serves him his slippers (all four of them), drinks milk from the bowl on the floor, chases the mailman, and is caught by the "man catcher" to name only a few of the fun facets of the situation. The cartoon-style illustrations are humorous and the rhyming text is twisty and playful, though a bit repetitious in parts. One might, however, learn something about the kindness of people to dogs and the kindness of dogs to people, as one enjoys this book.

Baker, Betty. **Dupper**. Illus. Chuck Eckart. Greenwillow Bks 1976. 8-12.

Dupper, a young prairie dog, is ridiculed by his friends but his imagination and resourcefulness save the community from a rattlesnake. A happy blend of realism and fantasy helps the reader to relate to the adventures of Dupper.

Baker, Charlotte. **Cockleburr Quarters**. Illus. Robert Owens. P-H 1972. 10-up.

In the poor section of town, known as Cockleburr Quarters, two young black children adopt and try their best to provide a home for a stray bitch and her eight puppies. Readers will be captivated by the descriptive narration and dialogue as they realize the powerful insights into human behavior as a result of caring for unwanted animals.

Bernsen, Paul. **The Goose That Went to Hollywood**. McKay 1976. 8-12.

A Canada goose migrating for the first time with a flock has her wing broken by a power line. She wanders to a river where Billy Chinook, an Indian boy, is fishing. Billy's grandfather applies medicinal herbs to the bird's wing. The goose finds her way into a truck going to Los Angeles and is helped by an actor who takes her to a veterinarian and keeps her safe at home until she's well enough to join other geese at a wildlife refuge. Later she encounters Billy Chinook again on the migratory flight north.

Bradbury, Bianca. **My Pretty Girl**. Illus. Charles Robinson. HM 1974. 9-14.

When Shannon Kelley acquires a horse, she learns a lot about her animal but a great deal more about people, zoning problems, love, parental relationships, and cruelty to animals. Bradbury develops an almost flawless narrative about Shannon and her horse. The character development is excellent.

Brady, Irene. **Owlet: The Great Horned Owl**. Illus. by the author. HM 1974. 8-12.

The life cycle of the horned owl is told in a fictional but informative story. Beautiful, feathery, black and white pictures.

Brown, Fern G. **Hard Luck Horse**. Illus. Darrell Wiskur. A Whitman 1975. 9-12.

Christie, an eighth grader, wants desperately to own a handicapped horse, Woody Dip, who has been injured. Although she may never own the horse, she is determined to save its life by persuading the veterinarian to perform surgery. A special insight on equine surgery and the equine hospital is presented here for the horselover.

Burkett, Molly. **The Year of the Badger**. Illus. Pamela Johnson. Lippincott 1974. 10-14.

The year when the Burkett family cared for the badger, Nikki, in their animal rehabilitation center was exceptionally tumultuous. The narrator, the older boy, tells the story of how the family brings the badger back to health and to a vitality which becomes overwhelming at times. Although Nikki's pranks are sometimes humorous, they often have disastrous results. Living with a badger offers many practical lessons about responsibility, love, and loss which children who love animals will enjoy reading and learning.

Cleary, Beverly. **Socks**. Illus. Beatrice Darwin. Morrow 1973. 7-11.

Socks is a beloved and pampered pet cat until a rival, Charles William, comes on the scene. Socks first realizes something unusual is happening when Mrs. Bricker's lap has no room for him. One day he is locked in the laundry room amidst the hurry of getting Mrs. Bricker to the hospital. When the Brickers return home, they have something with them, a creature with a small, wrinkled, furless face. This is the story of how Socks tries to regain his position in the family and how he adjusts to Charles William through many fun, true-to-life episodes.

Cohen, Peter Zachary. **Bee**. Illus. Richard Cuffari. Atheneum 1975. 8-12.

Herb has always longed to work outdoors rather than in his father's automobile repair shop. He takes a job on a Wyoming ranch and is given a skittish horse, Bee. Most of the time rider and horse seem at odds, and Herb sees a lot of his horse from the ground looking up. Then together they encounter a gang of cattle rustlers, and Herb forgets his fear of Bee as they work as a unit for the first time.

Cooper, Elizabeth K. **The Wild Cats of Rome**. Illus. Don Freeman. Golden Gate Childrens 1972. 8-12.

The story, a fantasy, is told from the point of view of one cat—a large, sleek, black animal who assumes responsibility as leader of the cats of Rome. The pictures are black and white sketches.

Cunningham, Julia. **Maybe, a Mole**. Illus. Cyndy Szekeres. Pantheon 1974. 8-10.

Rejected by the mole community because he is not blind, Maybe is befriended by a fox who admires the mole's loyalty and courage. Beautifully written with warmth and a sense of humor, the book contains five episodes about this mole who is different.

DeJong, Meindert. **The Easter Cat**. Illus. Lillian Hoban. Macmillan 1971. 8-12.

Millicent's mother suffers from a cat allergy; the child longs in vain for a pet. When on Easter Eve a Siamese kitten appears, Millicent is certain that the creature is meant as a miraculous surprise for her. There is a satisfying ending to a story that is pleasing, if not profound.

Denzel, Justin F. **Snowfoot: White Reindeer of the Arctic**. Illus. Taylor Oughton. Garrard 1976. 8-10.

Taku is a young Lapp boy. He is allowed to raise a newborn reindeer fawn as his own, until it is attacked by a wolf; then his father orders him to destroy his pet. But he disobeys, and sets the animal's broken leg himself, hoping it will heal by winter when the family must move with the herd.

Dixon, Paige. **Lion on the Mountain**. Illus. J. H. Breslow. Atheneum 1972. 11-16.

Jamie and his father both love animals and hunt only when they need meat for the winter. But when Jamie's father takes a dude along on their fall hunting trip Jamie is first bewildered, then angry, but finally comes into a new understanding of his father, whose approval he so earnestly seeks.

Dixon, Paige. **Silver Wolf**. Illus. Ann Brewster. Atheneum 1973. 8-12.

Although humans generally fear the wolf, this beautiful wild animal's struggle for survival is shown so clearly and distinctly that the reader's fear turns to admiration. The story is developed to relate the early years of Silver Wolf's life. The black and white drawings add to the well-delineated text.

Dixon, Paige. **The Young Grizzly**. Illus. Grambs Miller. Atheneum 1974. 8-12.

The first three years of the life of a grizzly bear are realistically told in this tale which arouses respect for an almost extinct animal. There is plenty of excitement for the reader as we follow the bear through his life from birth until he is almost an adult. Miller's simple drawings extend the text.

Doty, Jean Slaughter. **Gabriel**. Illus. Ted Lewin. Macmillan 1974. 8-12.

Dog lovers will be delighted to read the story of Gabriel and Linda, the girl who found the puppy beside its dying mother. Linda's attachment to "her" dog is completely believable and understandable. Gabriel is recognized as a pedigreed dog and Linda must return him to his legal owner, providing life's cruelest moment for Linda. The plot is very skillfully drawn; the characters are varied and memorable; and techniques of raising and showing dogs add interest as well as information. The black and white sketches help the reader to visualize this valuable dog.

Doty, Jean Slaughter. **Summer Pony**. Illus. Sam Savitt. Macmillan 1973. 8-12.

After the first chapter any reader will know the pony will stay longer than just summer, but there is reason to continue with the story. Girls will like it because they will dream it could happen to them. Good sense about horses as well as good writing.

Doty, Jean Slaughter. **Winter Pony**. Illus. Ted Lewin. Macmillan 1975. 8-12.

A sequel to *Summer Pony*, this is an easy-to-read and convincing story of how Ginny harnesses Mokey to a sleigh and the two of them learn together the many facets of sleighing about a frozen countryside. The book ends with Ginny wondering about a name for Mokey's soon-expected foal.

Finlayson, Ann. **House Cat.** Illus. Harold Berson. Warne 1974. 6-10.

The familiar story of a child who finds a cat and tries to bring it home. Mother is allergic to cats, so Barbara tries to keep it in the barn. The cat is not quite satisfied with these arrangements and tries many ways to get into the house. Finally, the parents agree to build the planned garage addition with a cat door, so that the cat can have access to the house, a concession precipitated by the birth of kittens.

Glasgow, Aline. **Honschi.** Illus. Tony Chen. Parents 1972. 6-10.

A fragile but staunch chickadee wins the battle for survival against great odds and gains strength and courage to cope with freedom. Meticulously executed watercolor illustrations suggestive of the Japanese landscape complement and extend this sensitive tale.

Griffiths, Helen. **Russian Blue.** Illus. Victor Ambrus. Holiday 1973. 8-up.

Sacha, a rare Russian Blue cat, is lost. Artie Shaw, ten years old and a loner, wants a pet. When the two meet, tragedy brings them close and it teaches Artie a lesson about responsibility and love. A well-written, engrossing story. Some of the written English accent dialogue may be difficult for youngsters, but it does not detract from the story.

Guillot, Rene. **Little Dog Lost.** Illus. Wallace Tripp. Lothrop 1970. 8-12.

Tiny, a Welsh corgi dog, has a most unusual background. This exciting and sensitive story will keep any reader enthralled with the adventures of Tiny, his fox "mother," and his two young masters.

Gur, General Motta. **Azeet, Paratrooper Dog.** Illus. Ron Dorfman. Nelson 1972. 9-12.

This book is a translated set of six short stories about a German shepherd who was a member of an Israeli army paratroop unit. The exploits of this unusual dog take her through deserts, on snowy mountains, and even under water. Older readers will gain new understandings about the courage of the Israeli people in their fight for freedom.

Younger readers will enjoy the action-filled stories of a dog with extraordinary sensory powers.

Haig-Brown, R. L. **Panther**. Illus. Ben F. Stahl. HM 1973. 10-up.

An outstanding animal story. A panther, Ki-Yu, is the hunted as well as a hunter in an exciting tale that traces his life from birth to death. The reader, aware of the destructiveness of the animal, almost admires Ki-Yu because of his majestic appearance and inherent panther nobility which are so carefully and realistically developed by the author.

Hall, Lynn. **Bob: Watchdog of the River**. Illus. Taylor Oughton. Garrard 1974. 7-9.

Bob is a courageous, heroic dog whose life-saving attempts and rewards for such service bring pleasure to the reader. Hall's sense of moral justice, although somewhat inspiring, makes the story a bit contrived. Children, however, will love the Newfoundland dog.

House, Charles. **The Friendly Woods**. Illus. Victoria De Larrea. Four Winds Schol Bk Serv 1973. 7-10.

Though Billy has always been afraid of the woods, he is compelled to go looking there for his lost dog. In his search, as he "reads" the tracks and signs in the snow, he loses his fear of the woods in coming to know them better. A special track guide is included in this useful and appealing story.

Johnston, Louisa, and Mable Cameron Bristle. **A Monkey in the Family**. Illus. Lois Axeman. A Whitman 1972. 8-12.

After fire destroys the pet shop in which Barbara works part time, her parents agree to provide a home for Mid, a Rhesus monkey. Mid's escapades finally make it necessary for the family to seek a more appropriate home for her.

Kjelgaard, Jim. **Big Red**. Bantam 1976. 10-up.

A classic story of a boy and his Irish setter in the wilderness, fighting the elements. Danny acquires the dog when it saves him from an attack by a bear. He is allowed by the owner to help train and show the champion. But the reader knows that before the story is over Danny and Big Red will have to face the wrath of Old Majesty, the outlaw bear, once again.

Langer, Nola. **Dusty**. Coward 1976. 6-9.

When Dusty first appears at the house she won't come in, but Mother says that's because she's a wild cat. However, she gradually accepts the food and love that are offered, eventually staying for days at a time. The ending is bittersweet, with the cat failing to return and the little girl accepting the loss of something that was never quite hers. Sensitive story accompanied by heartwarming charcoal drawings.

LeRoy, Gen. **Emma's Dilemma**. HarpJ Har-Row 1975. 10-12.

Thirteen-year-old Emma loves her dog Pearl dearly and is understandably distressed to find that her grandmother, who has come to live with them, is seriously allergic to dogs. The relationships among Emma, her friend Lucy, and six-year-old Herbie are described with warmth and humor as the children seek to solve this and the everyday problems of growing up. A nicely written, satisfying story.

Leslie, Robert F. **In the Shadow of a Rainbow**. Sig NAL 1975. 11-up.

The author tells us that his narrative is based on the diary kept by a young Indian, Gregory Tah-Kloma, a Chimmesyan of the Tsimshin band. Set in the Canadian West, this absorbing tale recounts the friendship that developed between Greg and the female leader of a wolfpack, Nehani. Threatened with extinction by hunters, the wolves have fled from man; but Greg seeks them out to protect them, and Nahani learns to accept and trust him. This is an adventure tale one cannot put down until the last page is read.

Levitin, Sonia. **Rita, the Week-End Rat**. Illus. Leonard Shortall. Atheneum 1971. 8-10.

Cynthia is a rugged individualist, which accounts for her being president of the boys' club. She does not allow any girlish activities to take place within the confines of the club. She wants very much to prove that she is capable of caring for Rita (the rat) on a full-time basis as a pet. Highly unusual, but universal feelings regarding pets.

London, Jack. **Call of the Wild**. Illus. Fred Carillo. Pendulum Pr 1973. 9-12.

The classic adventure story of a part St. Bernard, part Scotch shepherd dog who becomes leader of a wolf pack during the Alaskan Gold Rush. This book has stirred young and old imaginations for many years.

McClung, Robert M. **Samson: Last of the California Grizzlies**. Illus. Bob Hines. Morrow 1973. 8-12.

The reader becomes so attached to Samson, the grizzly bear, that man becomes an enemy both share. The story covers a nine-year span in the bear's life, telling not only about the bear but also about such evil practices of the era as bull and bear fights. The story is well told and the carefully executed black and white illustrations enhance the book.

McKinnon, Robert Scott. **To Yellowstone**. Illus. David Maloney. HR & W 1975. 10-up.

Highway patrolman Max Smith untangles a twenty-year-old bull elk from barbed wire fence. In the same vicinity the cow elk mate of many years and their "adopted" camel calf are relieved to have the leadership of the bull elk on their journey to Yellowstone. Their adventures on their travels are seen from the animals' viewpoints.

Miles, Miska. **Wharf Rat**. Illus. John Schoenherr. Little 1972. 7-11.

A disastrous oil slick fouls the waterfront, endangering the wharf rat and the other creatures who live in and near the water. John Schoenherr's large, representational illustrations are perfectly compatible with this forthright story. Should appeal to children concerned with the environment.

Morey, Walt. **Scrub Dog of Alaska**. Dutton 1971. 10-14.

A plot with overtones of *Call of the Wild*, this action-filled story is set in contemporary Alaska.

Morgan, Alison. **A Boy Called Fish**. Illus. Joan Sandin. HarpJ Har-Row 1973. 10-up.

Told in the first person, this is a warm, lively narrative that tells of a boy who can't seem to please anyone until he finds a mangy dog, Floss. The two become inseparable and anxiety reaches fever pitch when the dog is accused of killing sheep. Excellent character portrayal and growth are uniquely blended.

Orgel, Doris. **Bartholomew, We Love You!** Illus. Pat Grant Porter. Knopf 1973. 8-12.

A pleasant book that tells of two sisters who find a kitten, fight over who owns it, lose the kitten, and develop more understanding for each other. When they find Bartholomew again, they still fight, as all sisters do, but never over him.

Palmer, C. Everard. **A Cow Called Boy**. Bobbs 1972. 7-10.

When Josh Mahon's pet calf follows him to school, Boy (the calf) creates more excitement than Mary's little lamb. Josh is forced to sell Boy, but the school principal who demanded that the transaction take place and the storekeeper who bought Boy have not reckoned with the ingenuity of the boys and girls in rural Jamaica. The author does a magnificent job of characterization and maintains a consistent tone that is particularly appealing. The black and white illustrations are perceptive extensions of the text.

Roberts, Charles. **Red Fox**. Illus. John Schoenherr. HM 1972. 8-12.

The hero, Red Fox, is portrayed in his natural environment with detail and reverence. The wilderness is invaded by hunters and trappers, a threat today as well as seventy years ago when the story takes place.

Rumsey, Marian. **Lion on the Run**. Illus. Ted Lewin. Morrow 1973. 10-14.

When a young mountain lion kit is orphaned by a forest fire, Jerry begs to be allowed to keep him as a pet. In the two years that follow, the kit becomes quite tame but frightens others by his size and active nature. Pressure from the community leads to Jerry's decision to take the lion back to his natural surroundings and teach him how to fight for survival. The ensuing story of the dangers both boy and lion face and how their problem is finally resolved will hold the reader to the end.

Rushmore, Helen. **Sancho the Homesick Steer**. Illus. Jack Hearne. Garrard 1972. 8-11.

Based on a true incident of the old West, this tale concerns a long-horn steer raised as a pet. Taken on a cattle drive to Wyoming, the steer made his way back home, a journey of 2000 miles. Well told and full of interest, the story will appeal to children.

Russell, Franklin. **Lotor the Raccoon**. Illus. Richard Cuffari. Four Winds Schol Bk Serv 1972. 10-14.

In the second volume of the *At the Pond* trilogy, Russell realistically portrays the life of Lotor, a female raccoon, during four seasons. The animals appear scientifically accurate in their relations with one another, even though Lotor's "thoughts" sometimes intrude on the realism. Russell is perceptive, and the account is absorbing.

Russell, Helen Ross. **Clarion the Killdeer**. Illus. John Hamberger. Hawthorn 1970. 10-14.

A delightful narrative about a year in the life of a killdeer. Clarion's story is told simply but eloquently in an accurate third person account.

Smith, Ivan. **The Death of a Wombat**. Illus. Clifton Pugh. Scribner 1972. 10-up.

Told by way of poetic prose and stunning impressionistic paintings in black and white and line drawings, this haunting picture book documents the realities of what happens to the wild animals when a fire rages through a forest—especially animals like the wombat—a friendly, stupid, innocent, and slow-moving creature known also for his courage, resourcefulness, and doggedness. This is a truly unusual and beautiful allegory about the human condition; most readers after a little thought, would be able to link with the wombat a person he or she knew and admired.

Stephens, Mary Jo. **Zoe's Zodiac**. HM 1971. 8-12.

Zoe wins first prize in a contest run by a new pet store, Zuccini's Zodiac: a pet a month for a year—twelve animals to join the highly individualistic Edwards family in their rambling Victorian house. Character portrayals of Zoe, her college-aged brother, teenaged sister, Mrs. Edwards, who teaches kindergarten, and Mr. Edwards, a college professor whose really important work is writing "letters to the editor," are impressively honest and believable. The naming of pets and relating their adventures should lead to creative writing about the children's real or imaginary pets. Also readers will be interested in learning more about the Zodiac and the unusual pets that Zoe wins. Although many of the animals lead to hilarious episodes, children will react strongly to the death of the unnamed guinea pig, which is presented very well.

Thompson, Eileen. **The Golden Coyote**. S & S 1971. 8-12.

Little Otter and his mother are not accepted by the rest of the tribe because Blue Corn, the mother, is from another tribe and is a foreigner. When these two, with other women and children and Little Otter's golden coyote, scare off some raiders, problems start to solve themselves.

Tremble, Freda B. **Modoc**. Illus. W. T. Mars. Warne 1972. 7-12.

Helen's desire for a horse of her own leads her to believe that she is really getting one when her neighbor drives a herd of horses through their ranch. In order to spite Modoc, her father's horse who refuses to let her saddle him, Helen rides off on the new pony. Modoc's love for her makes him follow her and in so doing he injures himself on a barbed wire fence. Helen recognizes Modoc's loyalty to her and accepts the long wait for her own horse, which she hopes will be Modoc.

Warren, Joyce W. **A Mouse to Be Free.** Illus. Jerry Lang. Camelot Avon 1975. 6-10.

Told in pictures and verse, this charming story speaks of love and the real meaning of caring for someone. After several traumatic adventures a small brown mouse is adopted by a little girl who houses and cares for him until the spring when she learns "... a mouse, to be happy, has got to be free." This is a simple tale told with wit and sensitivity.

Widell, Helen. **The Black Wolf of Riverbend.** FS & G 1971. 10-12.

A story of a wolf who remains free and independent even though he allies himself with a ranching family. A good animal story with no anthropomorphism.

Willard, Barbara. **A Dog and a Half.** Illus. Jane Paton. Nelson 1971. 7-10.

"Good country home wanted for a large dog." Jill and her friend Limpet saw the sign in the pet shop, and soon they were walking home with Brandy, an enormous white St. Bernard. Naturally there are several problems to be solved before Jill and Limpet prove that they are able to take care of their pet in this delightful story.

Wood, Phyllis Anderson. **A Five-Color Buick and a Blue-Eyed Cat.** Westminster 1975. 10-up.

An animal taxi-service sounds like an ideal summer job to Randy and his pal, Fred, until they have to deal with a talkative parrot, a neurotic cat, and a shipment of canaries in this hilarious new novel by Ms. Wood. Boys and girls alike will enjoy this merry spin in the fourteen-year-old multicolored Buick as the pair go about their rounds.

Contemporary Life

Abraham, Jean-Pierre. **The Pigeon Man.** Illus. Alan E. Cober. Quist 1971. 9-16.

A surrealistic picture book in text and illustrations, this is a thought-jarring comment about society's intolerance of people who are individualistic, who are unique in appearance, talent, or interests.

Adams, Ruth. **Fidelia.** Lothrop 1970. 8-12.

Fidelia Ortega wants to learn to play the violin, but everyone says she is too young. Besides, her family cannot afford another instrument. Already her father plays the trumpet, her brother the trombone, and her sister the clarinet. Fidelia doesn't play anything at all. Then the teacher says that Fidelia may play the tom-tom in the school orchestra. How she achieves a tom-tom of her own is the theme of a gently humorous, sympathetic story with which young musicians and nonmusicians alike will identify.

Agle, Nan Hayden. **Baney's Lake**. Illus. W. T. Mars. Seabury 1972. 8-14.

The outcome of this semi-ecological story is clear from the onset. Baney buys a piece of land and then finds it will be covered with water by a flood control lake. Innovative twists keep reader interest.

Albert, Louise. **But, I'm Ready to Go**. Bradbury Pr 1976. 11-14.

A fifteen-year-old girl daydreams and writes in her diary to her fictitious friend, "Lisa," always in the back of her mind that one day she will "show them" and go off to New York City alone. The very real pangs of an adolescent's search for her own identity are revealed with warmth and good humor by the author, who knows and understands young people. Judy Miller is a believable, likeable, not-so-very-mixed-up teenager you will long remember.

Ames, Mildred. **Without Hats, Who Can Tell the Good Guys?** Dutton 1976. 9-12.

A convincing account of eleven-year-old Anthony Lang, Jr.'s adjustment to his new foster home. He finds a senile grandmother, a spunky girl his age, and a foster mother and father who have definite personalities, too. The interactions among these personalities make for interesting and touching reading fare.

Anderson, C. W. **The Blind Connemara**. Illus. by the author. Macmillan 1971. 8-12.

The story has very special appeal. The main character, a girl, narrates from her point of view as she is allowed to assist her riding teacher when he teaches younger students. Good examples of patience, sympathy, loyalty, and understanding are a natural part of the story, both in words and pictures.

Anonymous. **Go Ask Alice**. P-H 1971. 12-up.

A personal and specific chronicle of a fifteen-year-old girl's experiences as a drug user. Based on her actual diary entries but published as by an anonymous author, this book offers young people a convincing *anti*-drug statement. It is one of the most honest statements about the pleasureable and the horror-filled aspects of the drug scene currently available to young people.

Blegvad, Lenore. **Moon-Watch Summer**. Illus. Erik Blegvad. HarBraceJ 1972. 7-10.

Adam finds it hard to believe that there can be other things just as important as watching the moon walk of the Apollo 11 crew. His resentment over having to take his four-year-old sister to spend summer on Grandmother's farm where there is no TV changes to concern for both his sister Jenny and his Grammie's desire to hold on to her property.

Blue, Rose. **Grandma Didn't Wave Back**. Watts 1972. 10-12.

To see her grandmother grow senile and more helpless to the point of being sent to a nursing home is painful for eleven-year-old Debbie to accept without blaming her parents or other relatives for the move. This is an account of aging and growing up. In a long talk at the nursing home, while Grandma is in a lucid period, she tells Debbie, "Remember, life is to enjoy . . . " and you realize she is not bitter about what has happened.

Blue, Rose. **A Month of Sundays**. Illus. Ted Lewin. Watts 1972. 8-10.

Ten-year-old Jeffrey blames himself for his parents' divorce and finds it unpleasant to adapt to a new home in the city, new friends, and a visit to his father only on Sundays. He proves capable of courage and ability in coping with a serious circumstance.

Blue, Rose. **The Preacher's Kid**. Illus. Ted Lewin. Watts 1975. 10-12.

Although the plot and situations are believable, the author is too heavy-handed in her treatment of the theme of racial discrimination and busing. Linda, daughter of a preacher, finds herself ostracized by her school friends when she continues to attend school. Eventually community pressure forces her family to move but fortunately they are welcomed by another, more enlightened town.

Brooks, Jerome. **Uncle Mike's Boy**. HarpJ Har-Row 1973. 12-up.

A frank, realistically-written story of a twelve-year-old boy struggling to cope with his sister's death, his parents' divorce, and his father's mental breakdown. A loving uncle provides a needed prop, and there is a glimmer of hope in this slice-of-life story.

Bulla, Clyde Robert. **Shoeshine Girl**. Illus. Leigh Grant. T Y Crowell 1975. 8-12.

Ten-year-old Sarah Ida is determined to earn some money, for to her money symbolizes independence. She gets a job at a shoeshine stand and learns, too, that it is important to try to be ready for whatever does happen.

Burchardt, Nellie. **What Are We Going to Do, Michael?** Illus. Richard Kramer. Watts 1973. 9-12.

What happens when tenement dwellers must vacate their homes to make way for a new housing project? More importantly, how can a tree unite so many lonely people who are neighbors, yet strangers? At first Michael thinks of the tree as his. Then he learns that Mrs. Jacobson claims it is hers. Before long ten-year-old Michael and grey-haired Mrs. Jacobson find others to join them to "save the magnolia tree." Simply but forcefully the book shows the sensitivity of young and old to beauty. Growing friendships and loyalty are developed realistically.

Childress, Alice. **A Hero Ain't Nothin' but a Sandwich**. Coward 1973. 12-up.

Each chapter in this hard-hitting novel offers a different book character's interpretation of the facts and circumstances pertaining to life, family, and associates of thirteen-year-old Benjie, the young black child who is well on his way to being hooked on heroin. The story is told largely by first person statements of each book character, most in the black dialect of Harlem.

Cleary, Beverly. **Ramona the Brave**. Illus. Alan Tiegreen. Morrow 1975. 8-12.

Ramona is bravely entering first grade and feels a new responsibility to herself and the world. She has always had what her father calls "spunk." Now she finds that her teacher, Mrs. Griggs, thinks of her as "different" and "lacking self-control." Ramona keeps the class and this story lively by saying what she feels and asserting herself when she thinks she's right. Humor is combined with real insight into a delightfully original young mind.

Cleaver, Vera, and Bill Cleaver. **Grover**. Sig NAL 1975. 9-12.

After his mother's death Grover, a young boy, struggles to rebuild his life and help his father in his grief. He realizes he and his father are not close—"related but never friends"—and that he is more like his mother. This is a simple, compassionate story told with sensitivity and deep honesty. Grover is no saint, but a thoughtful, fun-loving young person who wins one's attention and sympathy with his very humaneness.

Cleaver, Vera, and Bill Cleaver. **Me Too**. Lippincott 1973. 10-14.

One twin is alert and intelligent and her twin sister, who looks like her except that her eyes look vacant, is severely mentally retarded. This is a touching story of how twelve-year-old Lydia spent her summer trying to raise Lorna's intelligence level. Lydia was thoroughly convinced that her sister could and would be able to learn if she were only given love and attention. That many teachers and her father tried to teach Lorna and all failed did not deter her in her attempts to reach her sister. Eventually she acknowledges that her sister should be accepted and loved just as she is.

Cleaver, Bill, and Vera Cleaver. **The Whys and Wherefores of Littabelle Lee**. Atheneum 1973. 10-14.

Told from the point of view of spunky sixteen-year-old Littabelle Lee, this is a first person account of what it is like to grow up as an orphan in the hills of the Ozark Mountains, responsible for the care and welfare of elderly grandparents after their house burned down and their daughter, Sorrow, ran off to live with a hermit. Littabelle works as a teacher in a one-room school in the nearby village and realizes not only a need but a desire for an education. These experiences help her learn about human nature, the legal world, and help her determine much of her own future.

Coatsworth, Elizabeth. **Marra's World**. Illus. Krystyna Turska. Greenwillow Bks 1975. 9-11.

Smoothly flowing and rich in imagery, this is the story of a lonely, bewildered child, unhappy at her island home and in school. Happily, life improves for her when a new girl at school and her mother become her friends and offer her affection and approval. The descriptions as the two girls share the secrets of the island are hauntingly mystical, and the characterization, setting, and mood are effectively presented.

Cone, Molly. **You Can't Make Me if I Don't Want To**. Illus. Marvin Friedman. HM 1971. 10-14.

Although Mitch tells his parents that he won't accompany them to Israel, his pronouncements go unheard. Mitch's solution is to run away. During the days that he spends in the woods, Mitch and his worried parents have time to think. The theme is timely; the prose is effective; and Cone's use of understatement makes the book pertinent without any trace of didacticism.

Conford, Ellen. **The Luck of Pokey Bloom**. Illus. Bernice Loewenstein. Little 1975. 10-12.

This humorous story accounts for the wishful thinking that most people share. Pokey Bloom may fantasize more than the average regarding untold riches to be won by entering various contests. Her faith in luck, however, does not prevail in understanding and getting along with people—especially her younger brother. Contemporary family life.

Corcoran, Barbara. **A Dance to Still Music**. Illus. Charles Robinson. Atheneum 1974. 10-up.

In a well-developed plot, Corcoran introduces Margaret, a deaf child, who has moved from Maine to Florida with her waitress mother. Margaret, because of her deafness and her mother's job, becomes very lonely. Her mother's impending marriage and the possibility of being sent to a school for the deaf determine Margaret's plans to run away. When she meets Josie, a very unusual and very understanding woman, Margaret's life changes drastically. The book's strength is in its characterization and human understanding.

Dunnahoo, Terry. **Who Cares about Espie Sanchez?** Dutton 1975. 10-14.

Rejected by her mother, Espie chooses to live in a foster home rather than a juvenile hall. She is surprised to find that both Mrs. Garcia and her new roommate, Denise, actually care about her. After initially being very scornful, she joins the auxiliary police force to which Denise belongs. Most of the story describes the rigorous training at the police academy and Espie's assistance in capturing the pusher who sold drugs to her brother, causing his death. Although a bit didactic, the characterization and style make the book worthwhile.

Fassler, Joan. **Howie Helps Himself**. Illus. Joe Lasker. A Whitman 1975. 7-9.

Howie, who is handicapped with cerebral palsy, learns to use his wheelchair and performs some amazing accomplishments.

Fitzhugh, Louise. **Nobody's Family Is Going to Change.** Illus. by the author. YB Dell 1975. 10-14.

Emma suddenly had a thought: "Here was a prosecutor in the form of her father, here was a suspect in Willie, her brother, and here was a judge in the shape of her mother, but where was the defense lawyer?" Lack of understanding between parents and children creates problems in this novel about a middle-class black couple and their two children, Emma and Willie. This is an entertaining and realistic story that deals with contemporary issues with humor and a light touch.

Flory, Jane. **Ramshackle Roost.** Illus. Carolyn Croll. HM 1972. 8-12.

For their summer vacation in 1922 a family with four lively children and a big dog rents an old boarding house on a river. The house turns out to be a ramshackle roost and their guest, a brat. A well-told, interesting story with believable characters.

George, Jean Craighead. **Who Really Killed Cock Robin.** Dutton 1971. 12-up.

An ecological mystery story that focuses on the cause of Cock Robin's death. The bird was a symbol for Saddlebora, an ecology-conscious community. Persistent teenagers discover that the bird's death was due to several factors: DDT, PCB, mercury, and a sparrow with parasitic flies.

Goffstein, M. B. **The Underside of the Leaf.** FS & G 1972. 12-up.

When Paula Nathanson, an imaginative twelve-year-old, falls in love for the first time, the one-sided romance becomes the ideal in her mind. Divided into two parts, the book may seem excessively long in the section dealing with the Jewish family life. In Part II, Paula attempts to recapture her love for Tom, the object of her affection.

Gold, Sharlya. **Time to Take Sides.** Clarion Bk Seabury 1976. 10-14.

Jeff's goal is to be important around school, to be noticed and liked by his peers. When the teachers decide to strike for higher wages, he is torn between the opposing views of two of his contemporaries. To complicate matters, his mother, who works for the school, insists that he cross the teachers' picket line and attend class. The whole town becomes involved, and Jeff must make a firm decision on his own.

Graham, Gail. **Cross-Fire**. Illus. David Stone Martin. Pantheon 1972. 12-up.

An American soldier, lost from his platoon, encounters four Vietnamese children (ranging from an infant to a thirteen-year-old girl) who are the only survivors of a village raid. They are enemies of war but kindred souls in their struggle for survival. This is a devastating and thought-provoking comment about the tragedies caused by war.

Greene, Constance C. **Isabelle the Itch**. Illus. Emily A. McCully. Viking Pr 1973. 8-12.

Isabelle's excessive energy (itch) creates problems for her, but even more so for her family and friends. She is told she can climb mountains if she ever channels her energy. In her own way, she begins to learn.

Gripe, Maria (translated by Gerry Bothmer). **Julia's House**. Illus. Harald Gripe. Delacorte 1975. 10-12.

Winner of the 1974 Hans Christian Andersen Medal, Maria Gripe is a perceptive writer able to capture the ways in which children really think and feel. In this story, a sequel to *The Night Daddy*, Julia is older and begins to wrestle with the more complex feelings linked with young love, divided loyalties, and expanding interests. The writing is smooth and powerful.

Hagy, Jeannie. **And Then Mom Joined the Army**. Illus. David K. Stone. Abingdon 1976. 8-12.

The story of an eleven year old and how he must adjust to his mother's decision to become a WAC in the army. Forced to move to a new town, he must adapt to being the child of a woman officer (his father died in the Vietnam War). Most of the book centers on his making new friends and how these friendships influence his growing up as he completes the sixth grade.

Hall, Elizabeth. **Stand up, Lucy**. Illus. Beth Krush and Joe Krush. HM 1971. 8-12.

When Lucy Snow was running for secretary of the ninth grade, she first met her Aunt Letitia, who had left Smithville at the age of eighteen. Soon Lucy became as interested in women's rights as the spirited leaders of the suffragist movement. Elizabeth Hall adroitly manages to show the generation gap that existed in 1904. The story moves at a fast pace as Lucy stands up for her own beliefs, regardless of the penalties.

Hall, Lynn. **Troublemaker**. Illus. Joseph Cellini. Camelot Avon 1976. 10-14.

This moving story deals with strong emotion, but it may not be the narrative for every young reader. Willis, a troublemaker, discovers loyalty and devotion for the first time in his young life when he finds a mangy brown dog, Buster. Committed to a state training school for boys because of his actions, he is separated from the only creature he really loves and must make a terrible decision.

Hamilton, Dorothy. **The Blue Caboose**. Illus. Jerry Needler. Herald Pr 1973. 8-12.

When Jody's father, a confused, restless veteran of the Vietnam War, leaves home for parts unknown, Jody and his mother must find a cheaper place to live and ways to earn their living. An abandoned caboose standing on an unused railway track provides an answer to their problems. But Jody must face the possible ridicule of some of his schoolmates who live in nicer homes. At the same time, he fears that the caboose will not be available.

Hamilton, Dorothy. **Mindy**. Herald Pr 1973. 9-12.

When Mindy Porter moves to the city with her mother, she is lonely as well as baffled by her parents' divorce. Happily, she spends a week with her father. Hamilton deals realistically with Mindy's feelings and some of the problems of divorce, but the solutions may sound a bit too pat. Wallace's black and white illustrations help the reader visualize the main characters.

Hamilton, Virginia. **M. C. Higgins, the Great**. Macmillan 1974. 10-up.

A poor family lives in the shadow of a huge slag mound, the result of wanton strip-mining. The mound is shifting slowly and could crush the house. Yet M. C.'s father refuses to leave. One chance for escape which M. C. sees is the possibility of his mother becoming a singing star if discovered by a "dude" who has entered the hills with his tape recorder. Eventually, he separates dreams from reality and starts a practical solution for the family's problem. Winner of both the Newbery Medal and the National Book Award.

Hodges, Margaret. **The Making of Joshua Cobb**. Illus. W.T. Mars. FS & G 1971. 9-12.

Not all boys will be able to identify with the Prep School situation of Joshua Cobb, but most boys will be able to understand his apprehension of being the "new boy" and will silently encourage him as he learns the ropes.

Holman, Felice. **Slake's Limbo**. Scribner 1974. 12-up.

When young Aremis Slake moves into a hollow cavern near a subway station, he takes his loneliness, fear, and poverty with him. He fends for himself in the vast underground system. At the same time, lives of other individuals sometimes parallel his own. The carefully plotted novel continues to haunt the reader long after the book has been read.

Howell, Ruth. **The Dome People**. Illus. Arline Strong. Atheneum 1974. 10-up.

When a group of teenagers want a club house, they build a geodesic dome with the help of younger and older people. This true story explains vividly in words and pictures the tools used and each step of the construction.

Kelley, Sally. **Trouble with Explosives**. Bradbury Pr 1976. 10-12.

Polly Banks stuttered; she had difficulty with sounds like "p" and "b," but with help from her friend, Sis Hawkins, and an understanding "shrink," Andrea Maxie, she was able to overcome the handicap. When the whole fifth grade went on strike against the tyranny of the teacher, Miss Patterson, Polly put her new strength and understanding to good use. Written in the first person in the language of the times, this is a contemporary novel told with humor and insight.

Kerr, M. E. **Is That You, Miss Blue?** Dell 1975. 12-up.

Flanders Brown is fourteen and starting an Episcopal boarding school for girls. Her parents are separated and her mother is having an affair with a student more than ten years her junior. School has the usual assortment of unusual students and teachers. Miss Blue is one of the latter. By accepting Miss Blue's "eccentricity," Flanders can accept her parents' situation and life the way it really is.

Kingman, Lee. **Georgina and the Dragon**. Illus. Leonard Shortall. HM 1972. 7-10.

Ten-year-old Georgina Gooch is the narrator of an amusing but serious story which combines family life, community life, and Women's Lib. Georgina, in her encounter with dowager Mrs. Livermore, the "dragon lady," solves problems for a lot of people with her frankness and honesty. The story is well written. Miss Kingman fills it with action and truth in a very natural and seemingly uncontrived manner.

Lattimore, Eleanor Frances. **The Three Firecrackers**. Morrow 1970. 9-12.

Aunt Rosie is not quite a teenager herself when she goes to her sister's house to take care of three nephews while the sister has another child. The lively nature of the three charges is realistic and Rosie is brave. This is good for young readers who think they want to babysit. It is evident from this story that such a job is not all roses.

LeRoy, Gen. **Bridget**. HarpJ Har-Row 1973. 8-12.

Bridget's imagination, her attempts to charm David Stone (the object of her affection), and her ploys to attract attention through devious devices make her a lively heroine. The author's vivid portrait of Bridget makes her a believable character.

Litchfield, Ada B. **A Button in Her Ear**. Illus. Eleanor Mill. A Whitman 1975. 6-9.

Though not the best literature, this is a convincing and positive account of why and how a little girl is given a hearing aid to compensate for her hearing loss.

Little, Jean. **Stand in the Wind**. Illus. Emily McCully. HarpJ Har-Row 1975. 10-12.

Circumstances result in two sets of sisters sharing a lake cottage while their parents are in town. Although there is little story line, the incidents involving the four girls and the changes in the attitudes of each provide interesting reading as a result of effective characterization and easy, natural dialogue.

Madison, Winifred. **Marinka, Katinka and Me (Susie)**. Illus. Miller Pope. Bradbury Pr 1975. 8-10.

Susie starts fourth grade and acquires two new friends. The three girls are inseparable. But then the inevitable quarrel about "who-likes-who-best" develops, and so there are only two friends and one ex-friend, all of them quite sad. When they realize it takes three to jump with a long rope, the wiser girls find a stronger friendship.

Mathis, Sharon Bell. **The Hundred Penny Box**. Illus. Leo Dillon and Diane Dillon. Viking Pr 1975. 6-10.

A serious and thought-provoking comment on how members of a family respond to the presence of a fragile and senile great-great-aunt in their home. Only her young great-grandnephew can understand why she cherishes the old box containing a penny for each year of her life. Ten stunning impressionistic watercolor paintings in rich brown shades highlight the intense emotions of love and conflict which prevail throughout the story. Written in beautiful poetic prose, it was named a 1976 Newbery Honor Book.

Mazer, Harry. **Guy Lenny**. Delacorte 1971. 9-14.

Problem of being caught between parents in a divorce. Lenny's father finds a wife prospect which upsets Lenny's world, especially when his mother turns up after years of no contact. The situation is left open. For a child in that situation it might be a beginning for problem solving.

Mazer, Norma Fox. **A Figure of Speech**. Delacorte 1973. 12-up.

A moving and convincing account of a very special relationship between thirteen-year-old Jenny and her eighty-three-year-old grandfather. The author exposes aspects of a crucial and timely social issue about the plight of elderly citizens and the perpetual debate about whether senile or fragile adults should be placed in an institution for the aged or be allowed to remain at home and cared for by their families. Compare with *The Hundred Penny Box* by Sharon Bell Mathis.

Melton, David. **A Boy Called Hopeless**. Independence Pr 1976. 10-up.

Fifteen-year-old Mary Jane tells the story of her family's devotion to, and years of work with, her young brother Jeremiah after he was declared "mentally retarded" by the doctors in this new novel by David Melton. Tender, heartwarming, and courageous, with moments of high drama and laughter, this is a book young and old will read with admiration and empathy.

Merrill, Jean. **The Toothpaste Millionaire**. Illus. Jan Palmer. HM 1974. 7-11.

A satirical commentary about the machinations of the business world. Rufus manages to make a toothpaste which costs him two cents a tube and sells at a penny profit. Eventually he gets into the whole commercial scene of establishing a corporation, selling stock, acquiring bank loans, and advertising.

Miles, Betty. **The Real Me**. Camelot Avon 1975. 9-12.

Barbara Fisher, the young heroine of this funny, wise narrative, is not afraid to be "different" and speaks her mind on all occasions. Narrated in the first person, with a liberal sprinkling of Barbara's "essays" on various topics. The young reader will have little difficulty relating to Barbara and her problems. Ms. Miles is obviously a writer who likes and understands the young.

Molarsky, Osmond. **Song of the Smoggy Stars**. Illus. George Ford. Walck 1972. 6-12.

A city boy gets the chance to go to camp and feel, for the first time, the pleasure of pure air and bright stars. His song about his experience becomes a hit and Thaddeus becomes a hero.

Newfield, Marcia. **A Book for Jodan**. Illus. Diane de Groat. McElderry Bk Atheneum 1975. 7-11.

Jodan's fears that she was responsible for her parents' divorce are alleviated when she goes to visit her father and he gives her the book he has written for her. A tender and sensitive treatment of a contemporary situation that many youngsters face today. Ms. de Groat's sketches enhance the realistic tone of the text.

Orgel, Doris. **The Mulberry Music**. Illus. Dale Payson. HarpJ Har-Row 1971. 9-12.

An extremely perceptive novel that tells what happens to a sensitive child when her favorite person becomes seriously ill. Ms. Orgel, in a straightforward manner, deals with Libby's emotions, which range from anger to fear and panic. The novel which tells of Libby's acceptance of Grandma Liza's death is a tersely cogent story.

Parnall, Peter. **The Mountain**. Illus. by the author. Doubleday 1971. 6-12.

A sobering commentary on the impact of civilization on a mountain wilderness that becomes a national park. The sequence of illustrations showing the mountain as it was before and what happened after the trees were cut down, roads were built, and hordes of people invaded the area make this picture book with minimal text a powerful plea for conservation.

Peyton, K. M. **Pennington's Heir**. Illus. by the author. T Y Crowell 1974. 12-up.

Patrick Pennington, the anti-hero of *Pennington's Last Term* and *The Beethoven Medal*, in this sequel marries his girlfriend when it is determined that she is pregnant. These and other problems threaten his promising career as a pianist.

Rinkoff, Barbara. **A Guy Can Be Wrong**. Illus. Harold James. Crown 1970. 8-12.

Carlos Martinez spends two weeks with a well-to-do suburban family during the summer. This easily read book tells of the tensions that arise between Carlos and the son of the house and their eventual acceptance of each other.

Sachs, Marilyn. **The Bears' House**. Illus. Louis Glanzman. Doubleday 1971. 9-13.

Nine-year-old Fran Ellen lives in two houses: one is sad and dismal and in it live her brothers, sisters, and mentally ill mother; the other is a doll's house, but it is bright, filled with fun and laughter, and in it live a happy, well-adjusted family.

Sachs, Marilyn. **Dorrie's Book**. Illus. Anne Sachs. Doubleday 1975. 12-13.

Marilyn Sachs, an award-winning author of children's books, presents a delightful account of what happens when Dorrie's mother unexpectedly announces she is going to have triplets. Suddenly Dorrie has to face the prospect of sharing "her" parents with not only one but three other children. Ms. Sachs deals realistically with the topics of pregnancy, miscarriages, and the disquieting changes new children can cause.

Shaw, Richard. **Shape Up, Burke**. Nelson 1976. 12-up.

Afraid that his son, Pat, is a softie, "Beagle" Burke, an ex-policeman, sends the boy off to a survival camp in Vermont for the summer before enrolling him in military school. The battle of the "generation gap" is told in the first person by both the father and son, and combined with Pat's experiences at camp, makes for a humorous and sympathetic story of the relationship between child and parents.

Shiefman, Vicky. **Mindy**. Illus. Lisl Weil. Macmillan 1974. 8-11.

A little girl and her great-aunt spend three days together, not too happily, when the new baby comes. A normal experience between a seven-year-old child and an elderly relative is portrayed with a realism that young children will understand.

Shuttlesworth, Dorothy E., and Thomas Cervasio. **An Ecology Story: Litter, the Ugly Enemy**. Doubleday 1973. 9-up.

The City, once beautiful, changes as industries are developed and population grows. Pollution has so endangered the health of the community and destroyed the once attractive neighborhoods that people begin to think of moving away. Spurred by the interest of school children in doing something about the problem, the entire community organizes to clean up the environment and educate people about their environmental responsibilities. The idea of re-cycling waste materials of all kinds is introduced.

Smith, Doris Buchanan. **A Taste of Blackberries**. Illus. Charles Robinson. T Y Crowell 1973. 6-10.

With candidness, insight, and sensitivity the author describes by way of a first person account the grief and feelings of guilt with which a young boy responds to his best friend's death, the victim of an allergic reaction to a bee sting. A serious story to be sure but not maudlin or macabre.

Snyder, Anne. **First Step**. HR & W 1975. 12-up.

A powerful, well-written story of a teenage girl learning to come to grips with her mother's alcoholism. The painful journey toward admitting the problem and finding ways to cope with it is told with great feeling, but in an understated, forthright manner. Superb book.

Spinner, Stephanie, compiler. **Live and Learn: Stories about Students and Their Teachers**. Macmillan 1973. 12-up.

Ten authors provide insightful accounts of their previous relationships with teachers. Various aspects of the sharing and learning from one another mark this volume as appropriate for the mature young adult.

Stolz, Mary. **The Edge of the Next Year**. HarpJ Har-Row 1974. 12-up.

Orin Woodward's mother is killed in an automobile accident. His father becomes an alcoholic, his younger brother finds comfort in collecting lizards and other amphibians. Orin, grieving deeply, does not understand either his father or his brother. Stolz sensitively explores the full range of feelings and resentments as Orin, Vic, and their father suffer, each in his own way. Without sentimentality, the author conveys one family's traumas as they slowly, painfully adjust to Rose Woodward's untimely death.

Sykes, Pamela. **Betsy's Afternoon**. Illus. Douglas Phillips. Nelson 1972. 7-9.

Betsy spends a fine afternoon with her doll in a wood-and-stream area. A clear, sympathetic portrayal of a little girl meeting some problems that are big for her.

Talbot, Charlene Joy. **A Home with Aunt Florry**. Atheneum 1974. 9-12.

From Kansas, recently orphaned twins, Jason and Wendy, come to New York to live with Aunt Florry in a dilapidated building in the warehouse district. Aunt Florry's bohemian way of life and her dusty, dismal apartment overflowing with old furniture and junk are seen through the eyes of the twins. Jason and Wendy, saddened by the deaths of their parents, are even more unhappy as they face life with Aunt Florry. Talbot contrasts two ways of life through the twins, whose values and attitudes change. Aunt Florry's place becomes home.

Tate, Joan. **Ben and Annie**. Illus. Judith Gwyn Brown. Doubleday 1974. 10-14.

An open-ended existentialistic story about a very wholesome friendship between a healthy eleven-year-old boy and a wheelchair-bound girl of the same age. Black and white impressionistic crayon drawings are beautifully compatible with the moving and thought-provoking easy-to-read story.

Tate, Joan. **Tina and David**. Nelson 1973. 11-up.

As ten-year-old classmates, Tina and David write notes because the latter won't talk. When they meet again at eighteen, communication is still a major barrier in developing their friendship. Tina's sensitivity and understanding, so carefully delineated by the superb writing of the author, are the qualities that bring David "out of his shell." Tate manages in simple prose to narrate a poignant story about loneliness and friendship.

Vestly, Anne-Cath. (translated by Eileen Amos). **Hello, Aurora**. Illus. Leonard Kessler. T Y Crowell 1974. 10-14.

This is a convincing and warm-hearted account of a little girl's adjustment after a move to a new town and her neighbors' queries and remarks about her "pioneer" parents (her mother goes in to town and works as a lawyer and her father stays at home, cleans up the house, cooks meals, and takes care of Aurora and her baby brother Socrates). The story is set in Norway, but most children living in any country would understand this timely and humorous commentary.

Vogel, Ilse-Margaret. **My Twin Sister Erika**. Illus. by the author. HarpJ Har-Row 1976. 6-11.

Five short episodes depicting the binding relationships between twin girls and the response of one girl to the sudden death of the other. A very poignant but not maudlin statement! Full-page crosshatch drawings in black and white highlight the mood and action of each episode.

Wallace, Barbara Brooks. **Julia and the Third Bad Thing**. Illus. Mike Eagle. Follett 1975. 8-12.

"Bad things always come in three." When Julia accidentally drops a hot iron on her sister's hand, she knows there are two more terrible things to follow. She worries and frets; the second bad thing seems to have happened when her mother is sent to bed and a doctor summoned. But instead of a third piece of bad luck, the family receives two very good things which seem to cancel out the superstitious statement Julia has been so concerned about.

Weber, Lenore M. **Sometimes a Stranger**. T Y Crowell 1972. 12-up.

A passable romance set in modern times. Stacy and Bruce, two teenagers, learn more about themselves and life and develop stronger values in the process.

Winthrop, Elizabeth. **Walking Away**. Illus. Noelle Massena. HarpJ Har-Row 1973. 10-up.

An excellent, low-key story of the relationship between a young girl and her grandfather. The warmth and love overcome minor interferences and misunderstandings that occur when Emily's friend Nina comes to stay for part of the summer.

Wojciechowska, Maia. **The Rotten Years**. Doubleday 1971. 12-up.

A teacher attempts to instruct her students in human understanding and is martyred because of the attempt. Message is rather heavy-handed. Would have popular ephemeral appeal to teenagers.

Young, Miriam. **Truth and Consequences**. Illus. Diane de Groat. Four Winds Schol Bk Serv 1975. 9-13.

After pledging never to lie again, Kimberly (sixth grader) painfully learns the difference between telling the truth, telling a lie, and being tactful. Everyday experiences at home and in school along with everyday problems are included.

Ethnic Groups

Anderson, Mary. **Just the Two of Them**. Illus. Carl Anderson. Atheneum 1974. 8-12.

Luis, living in New York City, yearns to return to Puerto Rico. But since the death of his mother, he is forced to live with his cranky uncle. Loneliness drives Luis to Central Park where he meets a true friend in an eccentric but loving old lady, Maggie.

Buckley, Peter. **I Am from Puerto Rico**. S & S 1971. 10-12.

Frederico must return to Puerto Rico after living in New York City for two years. This makes the boy unhappy, as he believes New York is more exciting. Gradually he changes his mind after he discovers the many marvelous things to do in Puerto Rico. Beautifully told in first person. Excellent black and white photos enhance the story.

Bunting, Eve. **The Once-A-Year Day**. Illus. W. T. Mars. Childrens 1974. 6-9.

A slight story about an Eskimo girl in Alaska who learns to share with an orphaned cousin. Some information about the isolation of the Eskimo village and the rarity of fresh fruit can be gained through Annie's excitement about the once-a-year happening—the arrival of supplies. Good supplementary material for social studies.

Chandler, Edna Walker. **Almost Brothers**. A Whitman 1971. 8-11.

Set in Arizona, this series of episodes centers around a young Sioux Indian, Benjie, as he finds a place in his new home. He learns of the Yaqui Indians and their traditions, something of the Mexican-American culture, and gains respect for those who "live close to Mother Earth." This book provides easy reading for third and fourth graders, and many interesting facts are woven into the story without their becoming burdensome.

Clifton, Lucille. **The Times They Used to Be**. Illus. Susan Jeschke. HR & W 1974. 8-12.

The recent past is familiarly described by Sooky, a twelve-year-old warm and humorous black girl who recalls the summer events of 1948. Miss Clifton fortifies her characters with colorful dialectical conversations, compassionate feelings, and misunderstandings of naive girls growing up. The pencil drawings illustrate clothing and hair styles, but the menstrual cycle may be too subtle for clear understanding.

Clymer, Eleanor. **The Spider, the Cave and the Pottery Bowl**. Illus. Ingrid Fetz. Atheneum 1971. 8-12.

Young Kate and her brother Johnny are Indians spending the summer with their ailing grandmother who lives on the mesa near the Painted Desert. When Kate discovers a new supply of clay for pottery making, the grandmother shows the children how to make pottery. She seems to regain her health and enthusiasm for life, and the family earns much needed money from the many pottery pieces they sell to the tourists.

Cohen, Barbara. **Bitter Herbs and Honey**. Lothrop 1976. 12-up.

Becky's desires to go on to college are in conflict with her family's wishes and the Jewish tradition in which she is raised. In 1916 it was not easy for a Jewish girl, devoted to her family and sharing many of their values, to break away from custom. Becky's dilemma produces a dramatic and sensitive novel that tells much about the traditions and customs of a close-knit Jewish family in the early nineteenth century.

Garden, Nancy. **What Happened in Marston**. Illus. Richard Cuffari. Four Winds Schol Bk Serv 1971. 9-12.

School integration leads Davey to the black ghetto where his new friend Joel lives. Soon Davey feels at home with Joel's family. Then a racial incident in the tension-filled ghetto ends the easy relationship of the boys. Both author and artist show an understanding of the tragedy of racial prejudice and its effect on the lives of the two boys.

Gessner, Lynne. **Navajo Slave**. Illus. by the author. Harvey 1976. 10-16.

A well-researched and convincing account of the results of a young Navajo's enslavement in New Mexico in the late 1800s. An excellent delineation by way of a well-written story of the social and moral ethics and values of the Navajo people, plus an insightful commentary about people's resiliency and determination when faced with disillusionment. A sad story but one that also justifies placing faith in the potential goodness of humanity. Not at all didactic.

Greene, Bette. **Philip Hall Likes Me, I Reckon Maybe**. Illus. Charles Lilly. Dial 1974. 9-12.

Set in rural Arkansas, the main characters are black. Eleven-year-old Beth, suffering from her first crush on a boy, has other growing up problems and experiences. Each chapter of this book reads almost as a short story in itself. A 1975 Newbery Honor book.

Hamilton, Virginia. **Arilla Sun Down**. Greenwillow Bks 1976. 10-up.

The child of a black mother and a father who is part black and part American Indian, Arilla has to seek her own identity and role in the family. When her father tells her "Your mind may forget the past but it always remains inside," Arilla is on the road to a new understanding. A heart-warming story told with sensitivity. Arilla and her family are fully-developed characters to whom the reader can relate.

Hirsh, Marilyn. **Ben Goes into Business**. Illus. by the author. Holiday 1973. 6-9.

One Sunday ten-year-old, persistent, helpful Ben (the oldest of eight children of poor Jewish immigrants living on New York's lower east side) successfully launches a business career at Coney Island. Reinforcing the nostalgic tone are soft watercolor illustrations that pleasantly recreate the settings of this straightforward period story.

Kelley, Sally. **Summer Growing Time**. Illus. Donald A. McKay. Viking Pr 1971. 8-12.

Ginger Drumm provides her granddaughter June, as well as her garden, with an undisciplined love, affection, and care. Both thrive until the bigotry of the South is forcefully brought to them because of Ginger's affection for black Charlotte, the best gardener in town. The author is sensitive to the use of language as she is to bigotry.

Lampman, Evelyn Sibley. **Go Up the Road**. Illus. Charles Robinson. Atheneum 1972. 9-12.

Yolanda had been in so many migrant camps in her twelve years that she had lost count. She longed for stability and most of all to pass the fifth grade. There is hope for Yolanda and for her Chicano people in this exceptionally well-written story.

Lampman, Evelyn Sibley. **The Potlatch Family**. Atheneum 1976. 10-14.

As a young high school girl, Plum feels her classmates look down on her because she is an Indian and she simply endures school. Then her brother returns from Vietnam and begins to involve his family in reviving some of the old Indian customs. He gradually convinces them, and many white friends, that they have a heritage to be proud of. As in her other books, the author writes with sensitivity and respect as she provides insight into contemporary Indian life. The story is written with good style and pace.

Louis, Ray Baldwin. **Child of the Hogan**. Brigham 1975. 8-12.

A hogan is the home of any Navajo, and the concern for the "child of the hogan" is that he will be prepared for his ultimate destiny "when all things end—when all things meet." This is a compilation of text and poetry about Navajo family life, relation to nature, religion, hardships, and the people themselves.

Mills, Miska. **Annie and the Old One**. Illus. Peter Parnall. Little 1971. 6-9.

The Navajo tradition emphasizes that there is a time for all living things to die. Annie's grandmother realizes that soon it will be her time to "return to the earth." She, as well as her daughter, Annie's mother, accepts this as a fact of life. The Old One's time will come just as soon as the new rug is finished and removed from the loom. Annie refuses to accept the inevitable, does whatever she can to hold back time to prevent her mother from finishing weaving the rug. Peter Parnall's uninhibited and detailed line and wash illustrations add considerable depth of feeling to this well-written story of how Annie eventually learns to accept the Navajo attitude about death. A 1972 Newbery Honor book.

Mohr, Nicholasa. **Nilda**. Illus. by the author. HarpJ Har-Row 1973. 10-up.

A girl's world changes within four years from a safe-seeming life with an affectionate family and friends to one in which she faces threats, blocks, and confrontations. The action takes place in the New York City neighborhood known as El-Barrio-Spanish Harlem. The inconclusive ending and the attitude of disillusionment that seem to prevail throughout the story serve to make this an unusual story for young readers; nonetheless, it is one that is worthwhile and offers many insights about people, especially the Puerto Ricans living and growing up in a city like New York.

Molnar, Joe. **Sherman: A Chinese-American Child Tells His Story**. Illus. with photos by the author. Watts 1973. 6-10.

The fact that Sherman is a Chinese-American is secondary in this story of an appealing ten year old and his life and interests which span two cultures.

Momaday, Natachee Scott. **Owl in the Cedar Tree**. Illus. Don Perceval. Northland 1975. 10-up.

This noted author, honored for her work in bilingual and retarded children's books, is considered the outstanding woman writer in New Mexico. *Owl in the Cedar Tree* was selected as the "Best Western Juvenile Book of 1975." Haske, a Navajo boy, likes to draw and is encouraged by his teacher. This is a story of his growing up, and learning to understand death, love, and his own family.

O'Meara, Walter. **The Sioux Are Coming!** HM 1971. 8-12.

This is a very exciting book, filled with suspense. There is, perhaps, more information about building canoes than is necessary. Nevertheless, boys from ten to twelve especially will enjoy it.

Smith, Nancy Covert. **Josie's Handful of Quietness**. Illus. Ati Forberg. Abingdon 1975. 8-12.

Josie Garcia is a Mexican-American girl whose parents are migrant workers. Josie befriends an elderly man who teaches her the value of friendship, life, and individual perseverance. A biblical overtone encompasses the story, emphasizing that it is better to have a handful of quietness than the possessions of others.

Sneve, Virginia Driving Hawk. **High Elk's Treasure**. Illus. Oren Lyons. Holiday 1972. 10-14.

There are really two plots in this mystery—one involving the search for a missing mare, and the other involving the location of an artifact which sheds some new light on the events of the Battle of Little Big Horn, "Custer's Last Stand." The author writes of the plight of contemporary Indians with great compassion and sensitivity. Her pride in the rich heritage of the Sioux is clear; readers of this book will gain understanding of the American Indian and, hopefully, insight into their contemporary problems.

Stoebener, Harry G. **Where the Trees Never End**. Chilton 1970. 11-14.

Although one wishes Stoebener had not indicated that he was drawing a parallel between the life of an Indian boy before the coming of the white man and the life of today's youth, it is obvious that, in reality, each young man has to struggle to find his identity. This is a fast-moving tale about Kay-o-ay, son of a Blackfoot chief.

Taylor, Mildred D. **Roll of Thunder, Hear My Cry**. Dial 1976. 11-up.

Cassie Logan tells her own story of being black and growing up in the South. Her father works on the railroad as well as farming in order to buy land that he considers so important for his family's survival. Hurt and humiliation are an everyday part of Cassie's life. There's constant danger of white men burning their home, since it's not popular for blacks to be landholders. A powerful story, set in the thirties, about a family determined to hold what is theirs despite threats of burnings and lynchings, retaining pride and courage. Winner of the 1976 Newbery Medal.

Taylor, Theodore. **The Children's War**. Doubleday 1971. 10-12.

Dory tells of growing up in a small Alaskan village—his friendship with Baku, an old Eskimo, his dislike of the teacher, and the attack by the Japanese on his village during World War II. The first-person style gives a sense of realism to the characters and of immediacy to the setting.

Uchida, Yoshiko. **Samurai of Gold Hill**. Illus. Ati Forberg. Scribner 1972. 9-up.

Based on the true story of Japanese refugees who became an ill-fated colony in California when they came to raise silk. The characters are sympathetically introduced, and the story gives insight into an interesting piece of Japanese-American history.

Van Der Veer, Judy. **Higher Than the Arrow**. Illus. F. Leslie Mathews. Camelot Avon 1975. 11-up.

Francie's affection for a young coyote subtly changes her life and inspires and deepens her artistic talent in this sensitive story of an Indian girl's life on a reservation under the shadow of the mountain, Higher Than the Arrow. The reader grows to know and care about Francie and her dilemma, and to hope with her that she is able to fulfill her aspirations.

Weiner, Sandra. **They Call Me Jack**. Pantheon 1973. 8-12.

They Call Me Jack is a rambling essay of one boy's thoughts as he moves from Puerto Rico to New York. The reader experiences Jacinto's feelings through photos and well-written text.

Wilkinson, Brenda. **Ludell**. HarpJ Har-Row 1975. 9-up.

Ludell Wilson lives with her grandmother in a small Georgia town. Her unmarried mother works in New York. Ludell is in fifth grade in a segregated school, presided over by a teacher who is unfeeling about any special problems her students might have. Most of the book centers on that period and on Ludell's relationship with her friends and the church-going grandmother who cares for her. However, the last few chapters pass swiftly through the next two years, when Ludell falls in love and decides to become a writer.

Williamson, Mel, and George Ford. **Walk On!** Viking Pr 1972. 9-up.

The impressions of a black child in a black community are vividly told and illustrated in this special story. The illustrations are impressive.

Fantasy

Agle, Nan Hayden. **K Mouse and Bo Bixby**. Illus. Harold Berson. Seabury 1972. 8-11.

In the process of clearing land for a house in the woods, the giant bulldozer destroys the homes of some of the animals living there. Bo, son of Dr. and Mrs. Bixby, owners of the house being built, sees a kangaroo mouse which he promptly names "K Mouse" and vows to catch it for his very own pet. K Mouse is not easily caught by Bo or "T Cat" and, in the process of trying to trap K Mouse, Bo learns some important things about animals, nature, and man.

Aiken, Joan. **Arabel's Raven**. Illus. Quentin Blake. Doubleday 1974. 8-12.

Arabel's father rescues a raven while driving home his taxi one evening. Mortimer, the raven, soon becomes a prized pet that causes untold problems. It eats stairs, sleeps in Arabel's refrigerator, is flyjacked, and often says, "Nevermore," especially when it answers the telephone. A delightfully funny book of three adventures for children who can appreciate British humor.

Aiken, Joan. **The Cuckoo Tree**. Illus. Susan Obrant. Doubleday 1971. 9-12.

Full of humor, subtleties, magic, involved plottings, and weird characters, Ms. Aiken's novel of a plot to kill the royalty by rolling St. Paul's Cathedral into the Thames is dominated by a young heroine of forthright skill and straight thinking. The rhythmic dialogues and dialects are superbly handled.

Aiken, Joan. **The Kingdom and the Cave**. Illus. Victor Ambrus. Doubleday 1974. 9-14.

Crown Prince Michael of Astalon, aided by Mickle (the palace cat) and numerous other animal friends, searches for the Under People who are planning to overthrow the kingdom. The ingenious plot, filled with fantasy, magic, and a touch of science fiction, is skillfully developed into an exciting tale. The black and white illustrations are an added bonus.

Alexander, Lloyd. **The Wizard in the Tree**. Illus. Laszlo Kubinyi. Dutton 1975. 9-12.

A series of comic situations and characters revolves around a small orphan girl Mallory and a reluctant wizard Arbican whom she discovers trapped in a felled tree. Wishing only to get away to the Land of Heart's Desire, Arbican finds himself caught up in a maze of events from which he is repeatedly rescued by Mallory as his own magical powers seem to have failed. Although the writing is lively, the characters and situations are too comic and superficial to be the stuff of good fantasy.

Allan, Mabel Esther. **Romansgrove**. Illus. Gail Owens. Atheneum 1975. 10-13.

Clare and Richard find the past and present fuse in a mysterious way when they begin to explore Romansgrove, an old country estate in the Cotswolds, England. Their friendship with Emily, the daughter of the manor house, has long-range effects they cannot fathom. Ms. Allan tells her story with that curious blend of realism and fantasy peculiar to many British authors.

Arkin, Alan. **The Lemming Condition**. Illus. Joan Sandin. HarpJ Har-Row 1976. 9-12.

Perhaps a rather adult parable, both in its contemporary language and content. Bubber, a young lemming, begins to question the rationality of the instinctual drive of lemmings to travel west until they fall off a cliff into the sea. For the young and older reader alike, Arkin raises questions about conformity and free will. The illustrations ably support the interesting text.

Arthur, Ruth M. **On the Wasteland**. Illus. Margery Gill. Atheneum 1975. 9-13.

This story may have only limited appeal because, like many British books for the young adolescent, it demands a certain "suspension of disbelief." Betony, the teenage heroine, lives in two worlds: the one, her dream world of the Viking Age and the deeds of the Norsemen; the other, the "real" world of the manor house and an East Anglian orphanage. The author makes us understand Betony's loneliness and need to find a fuller life beyond the orphanage. The validity of both her worlds is clear, but the story may be too fey for some American readers.

Arundel, Honor. **The Amazing Mr. Prothero**. Illus. Jane Paton. Nelson 1972. 7-10.

The amazing Mr. Prothero, a dog who had been named Mundane Scamp until he "took steps" to have his name changed, rules young, timid Julia in three ordinary happenings which he manages to make extraordinary and fun to read. Julia is the only human to whom he talks, and between the two of them, they can solve any problem. Would be fine for read-aloud, because something happens in every chapter and the illustrations are also quite lively.

Babbitt, Natalie. **The Devil's Story Book**. FS & G 1974. 8-up.

Ten short stories, each with a fresh jab at human weaknesses. The humor is subtle and defies analysis. Perfectly hewn language without being stiff. The humor may be adult but the language will definitely appeal to children.

Beck, Robert E., editor. **Literature of the Supernatural**. Lothrop 1974. 11-up.

From James Donohue's treatise, "The Real Dracula," to Edgar Allan Poe's "The Black Cat" to an excerpt from *The Book of the Dead*, the world of the unseen is explored. Works of some of the greatest writers and painters from the past as well as the present are included in this collection on the supernatural. For older children.

Beeks, Graydon. **Hosea Globe and the Fantastical Peg-Legged Chu**. Illus. Carol Nicklaus. Atheneum 1975. 8-12.

This is another whimsical adventure story set in Britain that appeals to the child's imagination and sense of humor. Captain Globe and his peg-legged dog get themselves into preposterous situations and risk danger to stop an inventor's discovery from being used by the wrong people. This story is great fun and Ms. Nicklaus's drawings add to the merriment.

Boston, L. M. **The Fossil Snake**. Illus. Peter Boston. McElderry Bk Atheneum 1976. 8-12.

A special kind of magic that is part of every child's world makes this fantasy particularly appealing. Rob, a young English lad, is not too surprised when the fossil snake he found in the quarry "awakes" in the warmth of his room and peculiar things happen. Mrs. Boston, a British writer, lives near Cambridge and writes of the countryside with a fine eye for natural detail, and a breadth of imagination that the young reader will respond to.

Boston, L. M. **The Stones of Green Knowe**. Illus. Peter Boston. McElderry Bk Atheneum 1976. 10-14.

Ms. Boston's "Green Knowe" stories have been acclaimed for their imagination and style, and this latest offering is no exception. Roger, the son of a Norman landowner, discovers two magical stones whose power enables him to journey back and forth through the ages and meet other children who will later live in Green Knowe. A fascinating tale that blends mystery, magic, and reality with a sense of history and place.

Broger, Achim (translated from the German by Hilda Van Stockum). **Bruno**. Illus. Ronald Himler. Morrow 1975. 8-12.

A compilation of seventeen satirical episodic stories about Bruno, a small, timid man who exercises his marvelously developed imagination. This easy-to-read book will delight children with the fantastic adventures and misadventures of Bruno as he follows up on his ideas to mail himself in a package to visit a friend, to go visiting through the telephone, befriend a lonely dinosaur, and converse with statues.

Burnett, Frances Hodgson. **Racketty-Packetty House**. Illus. Holly Johnson. Lippincott 1975. 7-10.

An old favorite has been made new again by the illustrations of Holly Johnson. Originally the text was published in 1906, and since then several generations have grown up knowing how Queen Crosspatch and her band of fairies rescue the Racketty-Packetty House and its inhabitants from being discarded and burned. The drawings add to the aura of doll house fantasy.

Callen, Larry. **Pinch**. Illus. Marvin Friedman. Little 1976. 9-12.

A humorous novel suggestive of the cumulative structure of some folktales: Pinch Grimball finds a quarter in the dust, gives it to his friend who in turn gives him a giant frog which he trades for two puny chickens which he trades for a runty pig. An interesting insight about the art of trickery is offered the thoughtful reader.

Carroll, Lewis. **Complete Works: Lewis Carroll**. Illus. John Tenniel. Random 1976. 8-up.

A reprint of the 1936 Modern Library edition, this paperback text offers the complete works of Lewis Carroll with a fine introduction by Alexander Woollcott. Not only are Alice's adventures reprinted but also included are "Sylvie and Bruno," "The Hunting of the Snark," "Phantasmagoria," and all the short stories, essays and miscellaneous writings of the master storyteller. The print is clear and the contents well-organized. A "must" for the devoted admirer of Carroll.

Charlip, Remy, and Jerry Joyner. **Thirteen**. Illus. by the authors. Parents 1975. 6-16.

A very sophisticated wordless book containing thirteen stories told on thirteen double-spread pages. Can be read forward or backward, leafed through or pondered over.

Cleary, Beverly. **Runaway Ralph**. Illus. Louis Darling. Morrow 1970. 8-12.

Popular mouse-hero Ralph, feeling completely misunderstood at home, runs away to a nearby children's camp on his wonderful motorcycle, seeking a life of speed, danger, and excitement. Mrs. Cleary successfully combines entertainment and insight into the "human" predicament as Ralph's adventures broaden his world view and understanding.

Coatsworth, Elizabeth. **Pure Magic**. Illus. Ingrid Fetz. Macmillan 1973. 10-14.

An intriguing and sensitive story about a fast friendship between two boys, one of whom has magical powers. A fascinating and exciting mood story emphasizing the magical summer of midnight runs in the woods.

Cohen, Peter Zachary. **Authorized Autumn Charts of the Upper Red Canoe River Country**. Illus. Tomie de Paola. Atheneum 1972. 8-10.

Fun and fantasy for avid map readers are supplied by these two zany episodes complete with strangely reasonable illogical alternatives. They parody a dangerous treasure-hunting safari and are good taking-off points for creative adventures.

Cooper, Susan. **The Grey King**. Illus. Michael Heslop. Atheneum 1975. 10-14.

A strong piece of writing by a gifted author. Grey King is a dog with silver-white eyes belonging to a Welsh boy named Bran. Will is recovering from hepatitis and visiting relatives in Wales. When he encounters the pair, he recalls a legend about saving the world from the forces of evil by waking the six sleepers (representing the forces of good) with the sound of a lost golden harp. Grey King is to lead him to the harp. Winner of the 1976 Newbery Award.

Corbett, Scott. **The Big Joke Game**. Illus. Mircea Vasiliu. Dutton 1972. 8-12.

Limerick after limerick, pun after pun, and a boy's paradise of jokes enliven this slight fantasy in which a young jokester, accompanied by his "guardian devil," plays his way across a life-size table-game. Mircea Vasiliu's deft black and white illustrations exactly match this freewheeling story.

Curry, Jane Louise. **The Magical Cupboard**. Illus. Charles Robinson. McElderry Bk Atheneum 1976. 8-12.

Mystery, magic, and the fantastic permeate this novel about a wooden cupboard that magically changes the life of ten-year-old Felicity, an orphan, placed in the charge of the villainous Parson Grout. The eighteenth-century setting and strong characterization bring to mind the foundling homes of Dickens. A delightful, well-plotted story for children of all ages.

Dahl, Roald. **Charlie and the Great Glass Elevator**. Illus. Joseph Schindelman. Knopf 1972. 7-11.

Sure to be popular with Charlie's fans, the book ties together two rather distinct plots, one involving adventures in a space capsule, the other a magic device for the aging. There are some hilarious incongruities and fine inventions, but the overall effect may seem too loosely connected.

de Paola, Tomie. **When Everyone Was Fast Asleep**. Illus. by the author. Holiday 1976. 3-7.

This book has beautifully graphic illustrations which enhance the simple fantasy of a magical cat, Token, and the trip through enchanted dreams he takes with two children. Eventually the Fog Maiden returns them to their beds. Tomie de Paola has a long list of credits as an author-artist of children's books. One of his most recent is *Strega Nona*, a Caldecott Honor Book.

Dickinson, Peter. **The Iron Lion**. Illus. Marc Brown. Little 1972. 7-9.

This young English writer of science fiction tries his hand at a parody of the traditional fairy tale. Princess Yasmin of Persia seeks a husband, but none of the princes fills the bill until young Prince Mustapha, handsome, brave, and kind, tames the Iron Lion with oil. Illustrations are very stylized and suit the strange story.

Emberley, Ed. **The Wizard of Op**. Illus. by the author. Little 1975. 7-10.

A hilarious story about a prince who is turned into a frog by a witch and places himself in the care of a totally inexperienced wizard to remove the curse. The spells cast by the wizard are displayed to the reader through the techniques used in optical art. Although the plot is not original, the onomatopoeic words and riddles with springy rhythm will amuse children. Creativity is encouraged when detailed instructions for making certain "spells" are given in context. However, the small print and comic strip layout prove best for intermediate readers.

Emrich, Duncan. **The Book of Wishes and Wishmaking**. Illus. Hilary Knight. Am Heritage 1971. 6-12.

A compilation of wishmaking formulas that have come down through generations from America, England, Scotland, Ireland, and elsewhere. Wishes are linked to such things as the first whippoorwill of spring, to a first star and falling stars, to the first snowflake of winter, and other everyday happenings.

Farmer, Penelope. **William and Mary**. Atheneum 1974. 9-12.

At a boarding school during the holidays, Mary, daughter of the headmaster, and William, a student whose parents are traveling, spend time exploring the empty classrooms and traditional off-limits places. Their adventures prove exciting when they can look at sea pictures and transport themselves by magic inside the picture. The constant in-and-out of time and place is highly imaginative, but is never satisfactorily explained.

Gantos, Jack. **Rotten Ralph**. Illus. Nicole Rubel. HM 1976. 6-10.

A macabre fantasy about a thoroughly obnoxious cat who reforms just a bit and occasionally has lapses when temptations are too great. Illustrations are brightly colored, full page, line and wash surrealistic paintings.

Graham, Lorenz. **Song of the Boat**. Illus. Leo Dillon and Diane Dillon. T Y Crowell 1975. 6-10.

Told in the idiomatic English style of West African storytellers, this is the story of how Molumu and his father search for the right tree trunk with which to make a dugout canoe to replace the one broken during a fight with an alligator. Beautiful woodcuts overlaid with deep colors.

Gray, Genevieve S. **Ghost Story**. Illus. Greta Matus. Lothrop 1975. 7-11.

"AAAAAIIIEEEEE!, Ch-Gobble-Ch-Gobble-Ickle ickle ickle" —The Ghost family in full chorus drives out the bums who have invaded their mansion with a multitude of scarifying, ear-splitting sounds. Delightful illustrations of the ghostly sounds and the merry Ghost family at work and play make this a book the beginning reader will chuckle over and read again and again.

Greaves, Margaret. **Gallimaufry**. Illus. Jill McDonald. Bowmar 1975. 8-12.

Gallimaufry means hodge-podge, and the four books in this series do indeed include a diverse mixture of old and new, funny and sad, hometown and North Pole. Titles of these softcovers are: *King Solomon and the Hoopoes*; *The Rainbow Sun*; *The Snowman of Biddles*; and *The Great Bell of Peking*. An assortment of twelve stories in each book. Fine quality writing and illustrations—a valuable classroom addition.

Green, Roger Lancelyn, editor. **A Cavalcade of Magicians**. Illus. Victor Ambrus. Walck 1973. 9-up.

These stories and poems from many countries and many times feature very different kinds of magicians. There are stories by Juliana Horatia Ewing, E. Nesbit, Rudyard Kipling, and A. A. Milne about magicians both comic and frightening, and you will meet magicians described by Chaucer and Shakespeare. Truly an intriguing collection! Ambrus's illustrations contribute their own special magic.

Greenwald, Sheila. **Mat Pit and the Tunnel Tenants**. Illus. by the author. Lippincott 1972. 8-12.

An easy-to-read fantasy that tells how two boys save from extermination all the rodents that have been lost in a city apartment.

Gregorian, Joyce Ballou. **The Broken Citadel**. Illus. by the author. Atheneum 1975. 9-12.

Sibby Barron, transported to another time, meets Leron, who is in reality a prince (though he appears to be "a maker of songs and stories"). They attempt to rescue a princess, escape from a wicked queen, and search for Leron's father. Complex plot with many characters and involving the use of Tarot cards for prophecy.

Grohskopf, Bernice. **Notes on the Hauter Experiment**. Atheneum 1975. 10-14.

Through the use of journal entries, the author presents a strange world where the main character, Evelyn B. Chestnut, and twenty-three other young people live without adults. Instead they are supervised by TV screens and their world is ordered, efficient, and noiseless—until Evelyn and a friend plan to escape. Readers should find the ending strange yet intriguing.

Grosser, Morton. **The Snake Horn**. Illus. D. K. Stone. Atheneum 1973. 10-12.

A bit of the 1970s music scene and life is combined with an historical view of music in this fantasy of a snake horn. Dennis (sixth grader) is surprised to find that when he blows the snake horn the ghost of Mr. Qunnell, a seventeenth century musician, appears in his bedroom. An interesting combination of fantasy, musical history, and life of a musician's family.

Haley, Gail E. **The Abominable Swamp Man**. Illus. by the author. Viking Pr 1975. 8-10.

The fantasy world through which the Swamp Man leads Edwardina Layton can easily represent the dreams and hopes of any child. The dangers that Edwardina encounters seem real. The conclusion is especially good, and Edwardina can happily move back into the real world. The line drawings suggest the classic folktale just as the story itself does.

Hayes, William D. **How the True Facts Started in Simpsonville and Other Tales of the West**. Illus. by the author. Atheneum 1972. 9-up.

In the spirit of Pecos Bill or of Mark Twain himself, the inhabitants of Simpsonville tell each other and us yarns from the men who drank from the waterless Hassayampa River and never could tell the truth again. Full of action and hilarity, the stories demand to be read aloud or, better yet, told. Pencil sketches echo the "true facts."

Hoban, Russell. **The Mouse and His Child**. Illus. Lillian Hoban. Camelot Avon 1974. 6-11.

This fable is not for all children but is meant for the young reader with sufficient imagination and maturity to appreciate the deeper levels of meaning woven into this fantasy of the toy mousechild and his father. Their search, like that of Tolkien's Hobbit, is universal, and their triumph at journey's end is a universal triumph. Very readily does one forget that the cast of characters are broken toys, a frog, and a rat. So skillfully does Russell Hoban spin his tale that it may be read on the one hand for the story's sake, and on the other for the allegory it is.

Hoban, Russell. **A Near Thing for Captain Najork**. Illus. Quentin Blake. Atheneum 1976. 6-10.

A zany and sophisticated science fantasy story about the exciting adventures of two people as they travel aboard a "two-seater jam frog" racing against a "pedal-powered snake." Detailed and action-filled line and wash illustrations highlight this well-written text.

Holman, Felice. **The Escape of the Giant Hogstalk**. Illus. Ben Shecter. Scribner 1974. 9-12.

The royal botanists and biologists are excited when the seeds that an aspiring, but dull-witted chemist and his sensible eleven-year-old cousin brought from the Caucasus produce the exotic Giant Hogstalk. But they later have to reckon with its astonishing growth, its poison, its proliferation, and its indestructibility. The reader chuckles at the fantastic qualities of the Giant Hogstalk, the naivete of the chemist, and the commentary on lines of authority within the Royal Botanical Gardens. Holman writes an imaginative tale filled with pertinent commentary related to Man's attempts to change things, thus upsetting Nature's balance.

Housman, Laurence. **The Rat-Catcher's Daughter**. Selected by Ellin Greene, illus. Julia Noonan. Atheneum 1974. 9-up.

An expert storyteller has culled these haunting tales from volumes first published some fifty years ago and has added a helpful introduction. For a sympathetic reader, the magic still casts a spell.

Hunter, Mollie. **A Stranger Came Ashore**. HarpJ Har-Row 1975. 12-16.

Finn Learson, a young and handsome man who seemed to be the lone survivor of a shipwreck, is taken in by the Henderson family. Eventually it is learned that he is of the Selkie Folk, a seal-man of the Shetland Islands legend who abducts young women. Robbie Henderson, twelve-year-old protagonist of this suspenseful fantasy, and Yarl Corbie, the feared wizard of the islands, join forces to unmask him and thus prevent him from luring Elspeth, Robbie's beautiful older sister, to his palace under the sea.

Hunter, Mollie. **The Walking Stones**. Illus. Trina Schart Hyman. HarpJ Har-Row 1970. 10-14.

This mystical and haunting story set in the Scottish Highlands is about how a boy's friendship with an old man leads him to the secret of the Walking Stones.

Hutchins, Pat. **The House That Sailed Away**. Illus. Laurence Hutchins. Greenwillow Bks 1975. 7-11.

A fantasy full of cannibals, pirates, Pacific Islands, the crown jewels of England, and heroes and heroines. Grandma has been complaining about the rain, how it wouldn't stop and was causing her problems with frizzy hair, when suddenly her chair starts sliding across the room. Before long the family realizes that their house has left its moorings and is headed out to sea. Full of action, easy-to-take nonsense, and humorous illustrations.

Ipcar, Dahlov. **The Queen of Spells**. Viking Pr 1973. 12-up.

Based on an old Scottish ballad, this romantic tale is about Janet and the mysterious Tom Linn. Janet isn't sure if he is a madman as the people say he is or if it is true that he is controlled by the magic of the Queen of Spells. Fantasy and realism are skillfully blended into a delightful, moving story.

Jackson, Jacqueline, and William Perlmutter. **The Endless Pavement**. Illus. Richard Cuffari. Seabury 1973. 6-up.

Like Mrs. Jackson's *Chicken Ten Thousand*, her new book presents a powerful argument against mechanization, this time in human terms. Josette, her heroine, a completely motorized little girl in a world ruled by a Giant Computermobile, discovers a lone apple seedling, watches it grow, leaps from her rollabout and initiates a machine-destroying, humanizing revolution. Dramatic black and white pictures accentuate the message.

Jansson, Tove. **Finn Family Moomintroll**. Illus. by the author. Camelot Avon 1975. 9-12.

In November all Moomintrolls hibernate for the winter, but when spring arrives this little family of Finnish trolls adventure out. It does not matter whether it is to seek revenge on the Ant-lion or to embark on a secret night expedition, their exploits make delightful reading. Ms. Jansson was awarded the Hans Christian Andersen International Medal for her Moomintroll books. A happy blend of fantasy and wit.

Jarrell, Randall. **Fly by Night**. Illus. Maurice Sendak. FS & G 1976. 8-up.

This is the last story for children written by Randall Jarrell before his death in 1965. Always a controversial author, he received much recognition for his work and often teamed with Maurice Sendak to illustrate his work. Sendak has now created intensely mysterious pictures to accompany the poetic story of David, a young boy who is able to fly through the night without being able to recall his adventures the next day. He floats over scenes that seem common during daylight but assume a new dimension in darkness.

Jennings, Michael. **Mattie Fritts and the Flying Mushroom**. Illus. N. M. Bodecker. Abelard 1973. 8-12.

Move over, Miss Pickerell! Sailing imperturbably from New York City to the Kentucky Derby, Miss Fritts with her giant flying mushroom picks up an octopus, a lady turtle named Peter, and a genuine shaggy dog. A thoroughly American fantasy which does not take itself too seriously. The cheerful drawings suit the tale.

Jones, Hettie. **Coyote Tales**. Illus. Louis Mofsie. HR & W 1974. 9-up.

Authentic Indian drawings and the sympathetic style of a collector versed in Indian lore make these four trickster stories strongly appealing. Wily Coyote, whether stealing summer, rescuing a girl from buffaloes, trapping and losing fat geese, or finally protecting others from the mysterious Iya, the eater, remains "ridiculous, outrageous" and entertaining.

Kipling, Rudyard. **The Elephant's Child**. Illus. Leonard Weisgard. Walker & Co 1971. 8-12.

This well-known whimsical fantasy that explains how the insatiably curious elephant child got his trunk is a fine example of one of Kipling's greatest classics. Weisgard's use of bold color and form makes one feel that he is in the jungle.

Kotzwinkle, William. **The Leopard's Tooth**. Illus. Joe Servello. Seabury 1976. 10-14.

A thoroughly exciting fantasy about the adventures of two men on an anthropological expedition at the turn of the century in Africa. The leader of the dig, possessed by a variant form of lycanthropy, is transformed into a wild leopard, and is freed of his curse by a young native boy. The full-page black and white drawings add considerable credibility to this compelling story about supernatural forces.

Kraus, Robert. **Leo the Late Bloomer**. Illus. Jose Aruego. Abelard 1971. 8-12.

All the animals can read, write, draw, and eat neatly, but Leo, a tiger cub, can do none of these things. His mother said he was a late bloomer and his father watched him for signs of blooming. Finally, in his own good time, Leo bloomed! He could read, write, draw, and eat neatly. "I'm glad I made it!" he said. Illustrated with forthright, colorful drawings.

Kruss, James. **Letters to Pauline**. Illus. by the author. Atheneum 1971. 9-12.

This is a sequel to *Pauline and the Prince in the Wind* by the winner of the Hans Christian Andersen award in 1968. It is a delightful exchange of letters, stories, and poems between the author and an "old friend," Pauline (a young girl from his former place of residence). Those who like suspense, surprise, and creative communication between generations should thoroughly enjoy this unique book. Pauline's letters are in cursive script, the author's in typescript, and illustrations in simple line-type drawings.

Kruss, James. **My Great-grandfather, the Heroes and I** (translated by Edelgard von Heydekampf Bruhl). Illus. Jochen Bartsch. Atheneum 1973. 9-up.

Great-grandfather and I, that redoubtable pair, are at it again in this new collection by the German winner of the Andersen award. This time both the "boys" are crippled and restricted to the attic, where they beguile the time by telling each other tales, sometimes in lively verse, about heroes, true and false.

Leach, Maria. **Whistle in the Graveyard**. Illus. Ken Rinciari. Viking Pr 1974. 9-up.

As varied and vigorous as the editor's great *How the People Sang the Mountains Up*, this fine collection will work equally well for Halloween, campfires, or any other time when people want delicious horror. "Don't worry, our ghosts are still there," the editor reassures a modern reader; and then she proves it with headings like "They Won't Stay Dead" or "Staring at You."

Lee, Tanith. **Princess Hunchatti**. Illus. Velma Ilsley. FS & G 1973. 9-12.

These are fairy tales with all the paraphernalia of folktales written by an author who has relied on all the tricks of wizardry and humor. Children who have been told the tales of the great storytellers will have fun with these twelve stories, six about princes and six about princesses, and will want to write their own versions of life "once upon a time."

Levitin, Sonia. **Jason and the Money Tree**. Illus. Pat Grant Porter. HarBraceJ 1974. 8-12.

Tension builds nicely in this entertaining story of a boy and his magical money tree. Jason is genuine, his private conflicts over right and wrong authentic, and the situations, many with deft touches of humor, convincing. An equitably resolved ending leaves the reader hoping to meet this hero again.

Lively, Penelope. **The Ghost of Thomas Kempe**. Illus. Anthony Maitland. Dutton 1973. 10-12.

A humorous story about Thomas Kempe, a seventeenth-century sorcerer who appeared as a poltergeist in the old cottage in Oxfordshire that was occupied by ten-year-old James and his family. He was determined to make James his apprentice, but it is only after Thomas causes many unpleasant incidents in the home and in the village that James manages to get rid of him forever. Winner of the 1973 Library Association Carnegie Medal.

Livingston, Myra Cohn. **Come Away**. Illus. Irene Haas. Atheneum 1974. 6-10.

Mark and Alie leave their city behind them for an imaginary place full of wildflowers, tall trees, a stream, and small animals. Here they spend the afternoon, each exploring the beauty of nature. As evening nears and the air becomes cooler, they say goodbye to their place and return to the world of reality. Brilliant full-page illustrations alternate with black and white drawings to accentuate a charming story.

Lyle, Katie L. **Fair Day and Another Step Begun**. Lippincott 1974. 12-up.

Lyle, drawing on an old English ballad, develops a love story that contains realism and a magical potion which Ellen Burd gets from mountaineer Virgil Kincaid. She uses it, hoping to win the love of John Waters. Travel, horse stealing, and daring adventures fail to daunt Ellen in her pursuit of John. The magic and psychology sometimes interfere with each other, thus slowing the reading pace, but Lyle's interesting plot holds the reader's attention.

Mendoza, George. **The Goodluck Spider and Other Bad Luck Stories**. Illus. Gahan Wilson. Doubleday 1970. 6-10.

A brief compilation of three macabre stories of superstition told in brief and simple text. The grisly cartoon-type illustrations are perfectly suited to the content and mood of these funny, bad luck tales.

Mian, Mary. **Take Three Witches**. Illus. Eric von Schmidt. HM 1971. 8-up.

Take three modern witches, a pompous mayor out for his own good, and two Girl Scouts eager for adventure and a good cause, mixed together by Mary Mian's freshness and wit, and a fast moving, rollicking good story is the result. Full of Indian lore and the magic of the southwest.

Mikolaycak, Charles, and Carole Kismaric. **The Boy Who Tried to Cheat Death**. Doubleday 1971. 9-14.

A magnificently macabre story of a young man who makes a deal with the devil to prolong his life. The clever ruses, fast paced plot, and surprise ending are all perfectly portrayed through off-beat and fascinating full-page opaque-type illustrations. Not for the "faint of heart" but enjoyably entertaining for those with a penchant for the different.

Murdocca, Sal. **Take Me to the Moon!** Illus. by the author. Lothrop 1976. 6-9.

Theresa, the dragon, has a mind of her own as the Queen, the Knight, the Carpenter, and the Astrologer discover when they seek her aid in carrying the self-centered Queen to the moon. The young reader is sure to enjoy this humorous romp in outer space. Deliciously preposterous illustrations make the trip a memorable one.

Murphy, Shirley Rousseau. **Elmo Dodlan**. Illus. Fritz Kredel. Viking Pr 1970. 7-11.

Strong appeal to the reader's sense of humor, subtle but honest, makes this fantasy in a library basement believable. Contrast between the mice and the roaches builds respect for the hero, the mouse who leaves a manuscript on the librarian's desk.

Murphy, Shirley Rousseau. **The Grass Tower**. Illus. Charles Robinson. Atheneum 1976. 10-up.

When still a very small child, Bethany is aware that she can see things in her mind that others cannot. This is verified for everyone to know when she wakens screaming in the night that her parents are dead—and in fact they have been killed in an automobile accident. Others in her family carry this same power, and Bethany must reconcile herself to the powers of her own inner vision.

Myers, Walter Dean. **The Dragon Takes a Wife**. Illus. Ann Grifalconi. Bobbs 1972. 7-10.

A jazzed-up version of the dragon who wants a wife and must fight for her. Harry was not a good fighter, so he went for help to the kingdom where all the good fairies lived. Mabel Mae asked, "What's buggin you, baby?" and after she heard, "I can dig where you're coming from." Mabel Mae gave Harry five good suggestions with magic power for each one and every time he blew the chance to win. When Mabel Mae turned herself into a dragon, Harry found her really worth fighting for, and he won. Reportedly, the first black fairy tale. It's really tongue in cheek.

Newman, Robert. **The Boy Who Could Fly**. Illus. Paul Sagsoorian. Camelot Avon 1976. 8-12.

Mark knew his little brother, Joey, was special and had powers no one else had. Mark realized, too, that there were people in the world who would try to take advantage of Joey's extrasensory perceptions and that he had to protect him. This is a splendid mystery-adventure story with a lot to say about growing up and the special problems and advantages of being "different."

Newman, Robert. **The Testing of Tertius**. Illus. Richard Cuffari. Atheneum 1973. 10-up.

Worthy to challenge *The Sword in the Stone*, the adventures of young Tertius, apprentice to Merlin, have their own individuality. Tertius thinks he is a failure because he has been given glimpses of twentieth century science and cannot have enough faith in the old magic to make it work for him. With swift action, sympathetic characters, humor, ingenuity, and implicit values, the book is first-rate reading.

Nichols, Ruth. **The Marrow of the World**. Illus. Trina Schart Hyman. Atheneum 1972. 12-up.

A compelling story with characters and places as unforgettable, and themes as universal as Tolkien's or Lewis's. From the "autumn magic" of Georgian Bay in Canada, two young people move convincingly into the world of British folklore and the evil spells of a daughter of Morgan le Fay and the protecting strength of Herne the Huntsman. Their quest for the life-giving Marrow of the World brings the girl to a final choice between power and humanity.

Norton, Andre. **The Jargoon Pard**. Atheneum 1974. 12-up.

Kethan, heir to an ancient title, is surrounded by intrigue. His cousins plot to unseat him, his mother plots to use him, and his inner nature cries out for freedom. Sorcery plays a large part in this involved and intriguing fantasy.

Norton, Mary. **Poor Stainless**. Illus. Beth Krush and Joe Krush. HarBraceJ 1971. 8-up.

Borrower fans will welcome Homily's story of the disappearance of her cousin Stainless.

Nye, Robert. **The Mathematical Princess and Other Stories**. Illus. Paul Bruner. Hill & Wang 1972. 9-up.

The title does not do justice to the half-dozen highly imaginative, well-told stories of *The Mathematical Princess*. Chuckles, surprises, delightful terror emerge from the book in spite of the somewhat too coy pictures. For reading aloud a story at a time.

Oldenburg, E. William. **Potawatomi Indian Summer**. Illus. Betty Beeby. Eerdmans 1975. 8-12.

Six young Michigan children accept a dare to go into an unexplored cave. They find themselves transported back 300 years, when there were no roads, houses, or white men in that area. An Indian boy discovers them and takes them to his village, where they learn much about the life of this friendly tribe, such as how to build a wigwam and how to spear fish. There are brief encounters with hostile Indians before they find the "tree that climbs into the future" to take them home.

Ormondroyd, Edward. **All in Good Time**. Illus. Ruth Robbins. Parnassus 1975. 9-14.

By way of elaborating on Susan Shaw's diary entries, the author of this sequel to *Time at the Top* permits his readers to share the experiences that Susan Shaw and her father have when they take a ride up on the elevator that takes them back to 1881 and the friendly Walker family. Mr. Shaw saves the mother of this family from disaster before he and Susan return to the twentieth century and all that it offers. But those who enjoyed the suspenseful *Time at the Top* can sit back and relax, for now they know all that happened to Susan and her father.

Ormondroyd, Edward. **Castaways on Long Ago**. Illus. Ruth Robbins. Parnassus 1973. 9-13.

A thoroughly imaginative and suspenseful fantasy. While the three Waite children are vacationing on a farm, they are told not to go over to a nearby island where a tragedy occurred long ago. The children ignore this instruction. They go to the ghost-like forbidden island when they see a boy beckoning to them. They (and the reader of this novel) experience a weird, frightening adventure!

Peet, Bill. **The Wump World**. Illus. by the author. HM 1970. 6-12.

A gently told satire in which the beautiful Wump world is invaded by Pollutians from Pullutus who spoil everything with factories and concrete and then abandon it for the Wumps to put together again.

Pène du Bois, William. **Call Me Bandicoot**. Illus. by the author. HarpJ Har-Row 1970. 10-15.

A nearly irresistible young con-artist, Ermine Bandicoot, is the hero of this tall tale, which purports to explain how New York Harbor became tobacco brown.

Place, Marian T. **The Resident Witch**. Illus. Marilyn Miller. Camelot Avon 1973. 8-12.

When Witcheena, a young witch, enters the "Resident Witch" contest at the amusement park, she has a large problem. If an earthling discovers her identity she will be turned into a toad. How Witcheena gets around this obstacle makes a lively and amusing story that is sure to appeal to witch-lovers of all ages.

Pope, Elizabeth M. **The Perilous Gard**. Illus. Richard Cuffari. HM 1974. 12-up.

Kate Sutton, former lady-in-waiting to Princess Elizabeth, is the heroine of this beautifully written story. When Kate is banished to Elvenwood, she does not anticipate the exciting and mysterious events that will involve her with the heathen Fairy Folk. The text is done as masterfully as Cuffari's drawings. A 1975 Newbery Honor book.

Pratt, Ellen. **Amy and the Cloud Basket**. Illus. Lisa Russell. Lollipop Power 1975. 8-12.

Written in simple verse, this is the tale of the people of Pan. Their job is to climb each day to the sun and moon, and to cover or uncover them with clouds, depending upon the time of day. Always, the women and girls have carried the spoons, the men the baskets filled with "cloudy fluff." When Amy becomes ten, she's off on her first climb to the moon; but she insists on carrying a basket, which upsets everyone. Will please the young feminist readers.

Preussler, Otfried (translated by Anthea Bell). **The Satanic Mill**. Macmillan 1973. 12-16.

Krabat, a fourteen-year-old beggar boy, is summoned in a dream to a mysterious mill. He goes to the mill, which is near the village of Schwarzkollm, is apprenticed to the master and soon discovers that the mill is actually a school for black magic. He becomes a star pupil in necromancy but soon realizes his new skills are not as precious as his freedom. His attempts to escape from the master's bondage add more tensions and horror to this thriller. The author was awarded the 1972 German Children's Book Prize.

Price, Susan. **The Devil's Piper**. Greenwillow Bks 1976. 8-12.

Four children arguing about right-of-way on a narrow walk are interrupted by a self-described elf. He enchants them with his music, though they think he's a pest. His object is to exchange one of the boys for his long-dead friend. Written by a sixteen-year-old English girl. A blend of humor, magic, and excitement.

Raskin, Ellen. **Figgs and Phantoms**. Illus. by the author. Dutton 1974. 11-14.

An excellent example of surrealistic writing for young people. The talented and effective play on words and play with words combined with the black-and-white surrealistic illustrations offer the sophisticated and thoughtful reader a multi-leveled story. On the one level, it is a zany chronicle of the adventures of the eccentric Figg family, formerly in show business, who move to the provincial town of Pineapple; on another level, this one serious, it is a persuasive statement encouraging one to do a lot of living, learning, and loving. A 1975 Newbery Honor book.

Richler, Mordecai. **Jacob Two-Two Meets the Hooded Fang**. Knopf 1975. 8-12.

Being youngest is always difficult, but Jacob, age six, seems to have more problems than he deserves. When he suddenly finds himself imprisoned, unjustly accused of insulting an adult, and guarded by the terrible Hooded Fang, the fantasy continues. Only Child Power and the Infamous Two can save him. A funny, imaginative story children will love to read. Winner of the 1976 Canadian Library Award.

Rossetti, Christina. **Goblin Market**. Illus. Ellen Raskin. Dutton 1970. 12-up.

Unobtrusively abridged, Christina Rossetti's eerie tale of two sisters and their dire peril from the goblin fruit merchants takes on rich life in Ellen Raskin's exuberant pictures. The lush abundance of the fruits, the ingeniously varied and comic goblins, and the gentle loyalty of the sisters are unmistakable.

Rush, Caroline. **Eight Tales of Mr. Pengachoosa**. Illus. Dominique M. Strandquest. Crown 1974. 8-10.

A girl has a pet hamster to keep her company during an illness. Nanny tells her tales of his grandfather, Mr. Pengachoosa. Enjoyable fantasy.

Rush, Caroline. **Further Tales of Mr. Pengachoosa**. Illus. Dominique M. Strandquest. Crown 1973. 8-10.

A nameless little girl finds her hamster who again tells of the exciting adventures of his grandfather, Mr. Pengachoosa. An animal fantasy sure to hold children's interest. The pen and ink drawings are marvelous and accentuate the mood of the book.

Saari, Kaye. **The Kidnapping of the Coffee Pot**. Illus. Henri Galeron. Quist 1975. 7-12.

Truly surrealistic (in text and illustrations) this over-sized picture book tells the story of a friendly group of Old Things and their adventures in seeking to rescue their companion, the Coffee Pot, from the city dump.

Schwartz, Alvin. **Cross Your Fingers, Spit in Your Hat**. Illus. Glen Rounds. Lippincott 1974. 9-12.

Superstitions constitute the largest body of folklore and the fact that they continue to exist is evidence that people today are not very different in nature from their ancestors. Children will enjoy this amusingly illustrated collection of beliefs about luck, friends, school, cures, money, work, animals, and many more.

Schwarz, Eugene. **Two Brothers.** (translated by Elizabeth R. Hapgood). Illus. Gabriel Lisowski. HarpJ Har-Row 1973. 6-12.

Children can easily identify with big brother and little brother as they argue, fight, and make up. *Two Brothers* is also a beautiful fantasy as the brothers enter the ice palace of great-grandfather Frost. The black and white sketches are alive with expression.

Selden, George. **Harry Cat's Pet Puppy**. Illus. Garth Williams. FS & G 1974. 8-12.

Harry Cat, who lives with Tucker Mouse in a drainpipe in the

Times Square subway station, is an unlikely adoptive father for a soggy, homeless New York puppy. Tucker and Harry set about being solicitous guardians, and all is well until the pup grows too big for the drainpipe. Most appealing.

Selden, George. **The Genie of Sutton Place**. FS & G 1973. 9-12.

When orphaned Tim, hunting for a spell to help him keep his dog, suddenly is given the services of an Arabian genie, life becomes exciting and very complicated. Selden is a master storyteller, weaving magic and realism into an involved tale.

Selden, George. **Oscar Lobster's Fair Exchange**. Illus. Peter Lippman. Camelot Avon 1974. 8-12.

Young readers will be mildly amused by the antics of Peter Starfish, Oscar Lobster, James Fish, and Hector Crab who build an undersea garden from debris left on Crescent Beach. When a meteorite lands on the shore some surprises are in store; but on the whole this is a low-keyed, good-humored tale that owes much of its charm to spritely illustrations.

Serraillier, Ian. **The Bishop and the Devil**. Illus. Simon Stern. Warne 1971. 9-12.

The bishop gets a bell to signal the start of services but matches wits with the devil to save his soul. The highly formalized style of writing would be difficult for immature readers. Expressive, humorous drawings.

Shapiro, Irwin. **Twice Upon a Time**. Illus. Adrienne Adams. Scribner 1973. 7-up.

Earning his way by the stories he pulled from his cloak pockets, Rambling Richard was content wandering over the world. But Richard had never been to a place like Gib-Gib. He could never have guessed what lay beyond the city gates or how he would become involved. Well-written, beautifully illustrated.

Singer, Isaac Bashevis. **The Fools of Chelm**. Illus. Uri Shulevitz. FS & G 1973. 9-12.

The people of Chelm are content until led to believe that a crisis exists. From then on, various troubles of civilization touch them—war, poverty, revolution, sexual discrimination. The names of their leaders—Dopey Lekisch, Treitel Fool, and Shmendrick Numskull—suggest the broad satire and humor. A wise parable about human foibles for discerning readers.

Sleator, William. **Among the Dolls**. Illus. Trina Schart Hyman. Dutton 1975. 10-14.

An eerie story about the terrifying experiences of Vicky when she is drawn into an antique dollhouse given to her by her parents as a birthday gift and forced to live in it by the vindictive and hateful dolls who inhabit it. Numerous full-page black and white ink drawings enhance the fears and emotions depicted so convincingly in this tension-producing story.

Steele, Mary Q. **Because of the Sand Witches There**. Illus. Paul Galdone. Greenwillow Bks 1975. 9-12.

Author of some outstanding children's books, Mary Steele presents an intriguing adventure of two children who come from a rather unconventional family and who befriend a sand witch. Of course, it is the tiny, impish sand witch that causes all of their problems and makes Mil's adolescence even more difficult. Fantasy and reality are combined in a delightful manner.

Steig, William. **Abel's Island**. Illus. by the author. FS & G 1976. 8-12.

Things change dramatically for Abel, a very conversant mouse, when a sudden flood carries him from shore and deposits him on a deserted island. Until that time he had lived in luxury, pampered by his wealthy mother and lovely wife. Now he learns survival and lives a more meaningful life for a year, using the intelligence and dexterity that had been dormant. A 1976 Newbery Honor book.

Steig, William. **The Real Thief**. Illus. by the author. FS & G 1973. 9-12.

A thought-provoking story of a thief, wrongly accused. The examination of the actions and emotions of the characters lends depth seldom found in children's books. An allegory.

Steig, William. **Sylvester and the Magic Pebble**. Illus. by the author. Dutton 1973. 6-10.

Winner of the Caldecott Medal, this is the tale of a young donkey who finds a small red stone. While holding it, he absentmindedly wishes the rain would end. Discovering the magical powers of his rock, he uses it in haste to escape from a lion, and turns himself into a large rock. He realizes his mistake immediately but cannot speak to change his plight. His parents are devastated when he doesn't come home, and a year passes slowly for all. A happy solution but only by chance.

Stewart, Mary. **The Little Broomstick**. Illus. Shirley Hughes. Morrow 1972. 8-12.

"Plain Mary Smith," ten years old and spending a summer with her great-aunt in an English village, adopts a black kitten, finds a magic flower, and discovers that it activates a broomstick which she and the kitten ride into perilous adventures at the Endor Seminary for Witches. The slight tale moves smoothly, and the unobtrusive black and white illustrations match it neatly.

Stewart, Mary. **Ludo and the Star Horse**. Illus. Gino D'Achille. Morrow 1975. 9-11.

Ludo's love for his horse, Renti, makes him follow the animal to the House of Archer, where they learn that in order to become a star horse Renti must travel around the Zodiac. On their journey the boy and horse meet the twelve lords of the Houses of the Zodiac and perform feats of daring that test their resolve. This is an adventure story that will be enjoyed by all.

Stoddard, Sandol. **Free**. Illus. Jennie Oliver. HM 1976. 10-14.

A modern fable about a forthright young girl and her friends who are freed by the sacrifice of a perfect rose. On a symbolic level this well-told tale is a comment about such themes as good and evil, truth and falsehood, death and rebirth. Stylized black and white ink drawings in which the rose motif is frequently repeated illustrate this unique multilevel story.

Turnbull, Ann. **The Wolf King**. Seabury 1976. 10-14.

An intriguing saga about the terrors and hardships a young boy and girl experience during their search for their kin. Coll is searching for his brother who is held powerless by a curse that Wolf King, the leader of the wolf clan, holds over him. He is accompanied by Grayla, the smith's daughter who was lost during a battle with the wolf pack.

Udry, Janice May. **Angie**. Illus. Hilary Knight. HarpJ Har-Row 1971. 6-10.

In a strong, direct, simple story the readers see joys and conflicts of people their age, perhaps just like them. There is some change in each person but just enough to believe. Vivid use of sensory impression helps build the reality.

Wersba, Barbara. **Amanda, Dreaming**. Illus. Mercer Mayer. Atheneum 1973. 10-16.

In picture book form this is a perfect example of surrealism in text and illustrations. The reader who is the least bit imaginative will have a chance to "dream" in full color and create sensory images of sound, sight, smell, touch, and taste. The author's poetic prose and the artist's talented paintings evoke that kind of imagery.

Wersba, Barbara. **Let Me Fall before I Fly**. Illus. Mercer Mayer. Atheneum 1971. 7-11.

Escaping from reality, a lonely young boy fantasizes a miniature circus performing in his yard. Tangents of the plot include a child as a pawn in an adult world, resulting in withdrawal and possible mental illness.

Williams, Jay. **Magical Story Book**. Illus. Edward Sorel. Am Heritage 1972. 8-11.

Against a pushpin studio version of New York City, Central Park, and skyscraper palaces, a plump king, a green-bearded magician, and, of course, a princess and her suitor play out four slight modern fairy tales. Modish shades of red, blue, and green accent the slapdash pictures.

Williams, Margery. **The Velveteen Rabbit**. Illus. William Nicholson. Camelot Avon 1975. 8-11.

"Real is a thing that happens to you. When a child loves you for a long time, really loves you, then you become Real," the Skin Horse explains to the velveteen rabbit when he is very new. How Rabbit learns the wisdom of Skin Horse's words makes a tender and exciting story the young reader will follow with interest. Mr. Nicholson's deft drawings enhance the charm of the text.

Wilson, Gahan. **Harry, the Fat Bear Spy**. Illus. by the author. Scribner 1973. 8-11.

Espionage is Harry's business, and the fat bear sets out with his partner, Fred, to solve the mystery of the green Macaroons. The country is Bearmania, the story is pure nonsense and fun, and the cartoon line drawings add greatly to the merriment.

Zimnik, Reiner. **The Crane**. Illus. by the author. HarpJ Har-Row 1970. 8-up.

This most unusual story about a crane operator and all the unusual things that happen to him would be appreciated by the inquiring and curious mind.

Growing Up

Alexander, Anne. **To Live a Lie**. Illus. Velma Ilsley. Atheneum 1975. 8-12.

Confusion and anger follow her parents' separation and entangle Noel Jennifer in a web of lies that threatens to mar her relationship with new friends. Ms. Alexander is adept at revealing the inner turmoil of the teenager struggling to understand an adult world, and writes of Jennifer's dilemma with humor and sensitivity. Even as Jennifer gropes toward a better understanding of her mother, one is not allowed to forget she is still a very young girl.

Avery, Gillian. **To Tame a Sister**. Illus. John Verney. Viking Pr 1973. 10-14.

Twelve-year-old Margaret Harding worries about her younger brother's behavior and her own place in the home of the relatives they have gone to stay with for the summer. The style reflects the Victorian setting of this story of growing up.

Blume, Judy. **Are You There, God? It's Me, Margaret**. Bradbury Pr 1970. 10-14.

Margaret's mother was Christian, her father Jewish. Margaret was to choose for herself, so she talked to God a lot. This humorous and sympathetic story of an almost-twelve year old will surely have young girls identify with the characters. An excellent portrayal of the agonies of early adolescence.

Byars, Betsy. **The Summer of the Swans**. Illus. Ted CoConis. Camelot Avon 1974. 12-up.

A winner of the 1971 Newbery Medal Betsy Byars writes of the adolescent with sensitivity and understanding. In this book Sara, a young teenager, feels her life is like a "huge kaleidoscope, and the kaleidoscope had been turned and everything was changed;" but the disappearance of Charlie, her mentally retarded younger brother, prods her into taking a new look at herself and her relationships. A novel the young teenage student can relate to.

Cavanna, Betty. **Joyride**. Morrow 1974. 12-up.

As Susan enters high school, she begins to realize that due to her lameness caused by polio there are not many activities where she is welcome, especially by boys. The setting is the 1920s, but the sensitive portrayal of how Susan learns to cope with a handicap has much to offer today's youngsters.

Cole, Sheila R. **Meaning Well**. Illus. Paul Raynor. Watts 1974. 9-12.

A solid story of peer pressure and jealousies among a small group of pre-teenage girls. The language and action are typical, but concisely stated in this short novel. The open-ended conclusion should provide some meaty discussions.

Colman, Hila. **The Amazing Miss Laura**. Morrow 1976. 12-up.

Josie, the seventeen-year-old heroine, gains a new maturity, and new respect for the problems of the aging, during the summer she spends as friend and companion to "Miss Laura," an eccentric and strong-minded widow. A nice blend of drama and humor makes this a book most teenage girls should enjoy.

Colman, Hila. **End of the Game**. World 1971. 11-13.

A very moving story about a white boy and a black boy who spend a summer together and learn about each other and the world they live in.

Distad, Audree. **Dakota Sons**. Illus. Tony Chen. HarpJ Har-Row 1972. 8-12.

Tad faced a whole lonely summer until he met an Indian boy. The summer brought friendship and through some difficult realities it brought an understanding of prejudice and injustice. The plot moves swiftly, the characters are believable, and the theme is stated without overshadowing the plot.

Donovan, John. **Remove Protective Coating a Little at a Time**. HarpJ Har-Row 1973. 10-14.

A short but moving and haunting novel about a friendship between a lonely fourteen year old and a crusty, outspoken old woman vagrant. The woman, who forages and cons to survive, helps the boy gain a sense of identity so that he is able to communicate with others more easily. Compare with *Dream Watcher* by Barbara Wersba.

Ellis, Ella Thorp. **Where the Road Ends**. Atheneum 1974. 10-14.

A boy's search for his own identity and acceptance leads him from California, through Texas, the Virgin Islands, and Florida. Pete finds self-understanding and acceptance in a believable story of adolescence.

Ellis, Mel. **Hurry-Up Harry Hanson**. Four Winds Schol Bk Serv 1972. 8-12.

An action story of a fish, a fox, and a fire which force a piece of maturity upon a boy. A well-paced, exciting story, well told yet easily read.

Ewing, Kathryn. **A Private Matter**. Illus. Joan Sandin. HarBraceJ 1975. 9-13.

Marcy's mother is divorced and working. When new neighbors move next door, Marcy is disappointed because they are an older couple with no children. However, she grows very attached to Mr. Endicott, and comes to refer to him as her father. When his wife dies he decides to move back to his home town; Marcy is devastated, and has to reconcile herself to the loss, plus the idea that her mother is going to re-marry. A sensitive portrait of a girl growing up.

First, Julia. **Flat on My Face**. Camelot Avon 1975. 10-12.

Georgie, a nine-year-old cerebral palsy victim, helps Laura develop a new set of priorities in this heartwarming story of young adolescence. His sense of humor helps Laura learn to cope with her own frustrations and changes her relationship with her sister and friends. This story does not patronize the young reader or belittle the pain of "growing up."

Garden, Nancy. **The Loners**. Viking Pr 1972. 12-up.

A memorable portrayal of the wholesome relationship that develops between two loners—Paul, who rejects people if they seem conforming and conventional, and Jenny, a teenager who has a history of mental illness. When Paul's grandfather dies and Jenny is hospitalized after taking an overdose of drugs, Paul has some serious doubts about himself and questions what life is all about.

Glaser, Dianne. **The Diary of Trilby Frost**. Holiday 1976. 12-up.

Trilby is a teenager growing up in rural Tennessee in the early 1900s. She receives a diary for her thirteenth birthday and records her thoughts. Her father and young brother both die, and Saul, her half-breed friend, dies of tetanus poisoning. Her joys and sorrows and the problems of adolescence make this a sensitive book about growing up and learning about life.

Gold, Sharlya. **Amelia Quackenbush**. Clarion Bk Seabury 1973. 9-12.

Who wouldn't have problems with a name like Amelia Quackenbush? At twelve, with a funny name and a dumpy figure, no friends and a new school, she looks at life with less than joy. Her mother and three older sisters are involved in their own problems. When Amelia does find a friend, she is talked into shoplifting. Her conscience won't let her continue despite threats from the other girl. A very real look at problems encountered in growing up.

Greene, Constance C. **I Know You, Al**. Illus. Byron Barton. Viking Pr 1975. 10-14.

A sequel to the entertaining and perceptive *A Girl Called Al*, this story is also a first-person narrative by Al's never-named, best friend. Loyalty and supportive friendship radiate throughout the book as the narrator shares and helps Al cope with the traumatic problems and decisions which are part of growing up.

Gripe, Maria (translated by Sheila La Farge). **Elvis and His Secret**. Illus. Harald Gripe. Delacorte 1976. 8-12.

Once shy and withdrawn, young Elvis manages to grow into a perceptive and independent spirit despite the humiliations caused him by his insecure, materialistic mother and preoccupied and insensitive father. An easy-to-read novel in which the author tactfully emphasizes the attitude "I am me and you are you," and the need for people to care and be compassionate for those they "judge" to be less than perfect. Also in this series by the winner of the coveted Hans Christian Andersen Medal is *Elvis and His Friends*.

Grohskopf, Bernice. **Shadow in the Sun**. Atheneum 1975. 12-up.

During a summer visit to her aunt's cottage on Cape Cod, Fran (age thirteen) becomes a companion to Wilma (age fourteen), who is confined to a wheelchair. Friendship and adolescent maturation are the focal points of this novel. Although it is not the central theme of the book, Fran's aunt is accused of being a lesbian.

Heide, Florence Parry. **When the Sad One Comes to Stay**. Lippincott 1975. 10-14.

A sensitive and convincing story of a young girl who is torn between two value systems, that of affection, laughter, and security which characterized her relationship first with her father and later with her friend Maisie, and the materialistic values and social and political ambitions of her mother. Sara finally gives in to the pressure and example exerted by her mother and does what is expedient. A subtle and effective piece of writing.

Hooker, Ruth. **Gertrude Kloppenberg II**. Illus. Gloria Kamen. Abingdon 1974. 8-12.

Gertrude Kloppenberg records her secret thoughts and developing understandings as well as her activities in a private notebook. This is her second diary (accounting for the II of the title), and it represents a new beginning for her. The author captures the joys, frustrations, and spirit of childhood in Gertrude's diary.

Hopkins, Lee Bennett. **I Loved Rose Ann**. Illus. Ingrid Fetz. Knopf 1976. 6-10.

Poor Harry Hooper! Poor Rose Ann! They just couldn't seem to communicate. So misunderstanding follows misunderstanding as Harry and Rose Ann each tell their side of this young love story. They like each other very much, but never seem to find it out! Hearing both sides of one story makes children realize there are usually at least two ways of looking at things.

Jones, Cordelia. **A Cat Called Camouflage**. Illus. by the author. S G Phillips 1971. 9-12.

An encounter with a cat named Camouflage leads twelve-year-old Ruth to friendships with a local farm boy and the village recluse. The problems of emotional adjustment to trying situations (including the separation of her parents) are sensitively portrayed. The story is further strengthened by true-to-life characterizations, particularly that of Ruth's moody and not always consistent mother.

Keeton, Betty. **Friday Nights and Robert**. Illus. Lilian Obligado. Little 1973. 10-14.

Esmeralda wants so badly to become friends with the snobbish town girls that she begins to find fault with her farm surroundings, her family, and most of all, herself. Only after discovering how she has been "used" by the most popular girl in the school does she discover how important to her are her family and Friday nights with Robert.

Klein, Norma. **Confessions of an Only Child**. Illus. Richard Cuffari. YB Dell 1974. 8-12.

Antonia (call her "Toe") is eight, and perfectly happy with her lot—until her mom spoils things by becoming pregnant. Mom, by the way, has gone back to school to become a lawyer, so Toe has a lot of special time with her dad. After Toe has decided a baby might be all right after all, she has to face a death and subsequent guilt feelings. But she grows up in the process, and is truly ready to accept baby Brendan.

Klimowicz, Barbara. **The Great Green Apple War**. Illus. Lee J. Ames. Abingdon 1973. 9-11.

Eleven-year-old Ignatius must sleep in the orchard as part of his initiation into the orchard gang (not a modern street gang). Although his fears and reflections are interesting, the real merit of the story is the insight displayed by an understanding father whom Iggy needs to offset the "mother hen" attitudes of his three older sisters and his mother. The vivid, clear prose reveals some Polish-American customs and a semi-rural American scene.

Langton, Jane. **The Boyhood of Grace Jones**. Illus. Emily Arnold McCully. HarpJ Har-Row 1972. 10-up.

A tomboy, wearing her father's old Navy middy over her dress, keeps her school and home guessing over her ideas and activities. A humorous, realistic adventure of a girl approaching her teens.

Madison, Winifred. **Max's Wonderful Delicatessen**. LE Dell 1976. 11-up.

This is a lighthearted novel about a young man's search to find himself and pursue a career as an artist. Any object can spark Max's imagination—a chair, a salami, an old car—and in his free time he works in his loft with friends creating works of art out of pieces of junk. Ms. Madison, author, teacher, and painter, understands the creative urge and writes about the young sculptor with humor and insight. This is not a story about the turned-off generation but about a turned-on young man.

Morey, Walt. **Canyon Winter**. Dutton 1972. 9-up.

A boy survives an airplane accident in wilderness country and spends a winter with a hermit. He learns about nature and himself. Although the end is somewhat contrived, it is a good story and well told.

Morgan, Alison. **Ruth Crane**. HarpJ Har-Row 1974. 9-13.

Strong characterization and a vigorous writing style are combined in this sequel to *A Boy Called Fish* and *Pete*. The Cranes are vacationing in Wales, birthplace of Pete's mother, and Ruth and Tony are there with their cousins. An automobile accident which kills her father and critically injures her mother and sister forces Ruth to accept adult responsibilities long before she is ready. She had always considered Tony a bother and brat, but when he disappears she begins to realize how much she loves him and to sense what the events in their lives had meant to him. A heartwarming story of growing up.

Norris, Gunilla B. **Green and Something Else**. Illus. Charles Robinson. S & S 1971. 8-12.

This book has a simple charm in its straightforward storytelling. Green grows from being a child with an inferiority complex into a self-confident person. His mouse, Queenie, is stolen and placed in a haunted house. Green shows his bravery by going into the house—something no one else would do.

Norris, Gunilla B. **Take My Waking Slow**. Illus. John Gundelfinger. Atheneum 1970. 12-up.

Thirteen-year-old Richie learns that life will get better only if he himself does something about it. He learns the hard way that he cannot depend upon his alcoholic father or his mother, who is filled with bitterness and blind faith.

Offit, Sidney. **Not All Girls Have Million Dollar Smiles and Other Tales from Sam Orlinski's Scene**. Coward 1971. 9-12.

The short stories in this collection are delightful tales in which Sam Orlinski is the central character. Sam's experiences are typical ones for a city lad in the early fifties. Although adult readers might become nostalgic when reading the stories, there is no evidence of nostalgia on the part of the author, who manages to catch the tenor of boys and their problems as succinctly as he captures their language.

Peck, Robert Newton. **A Day No Pigs Would Die**. Knopf 1975. 12-up.

Rob is a twelve-year-old Vermont boy being raised in the Shaker traditions. When he is confronted with a situation which involves assisting a belligerent cow giving birth to twin calves, he does what he must do though it causes him both danger and personal injury. He is rewarded with a newborn pig. A dramatic telling of life as it often is, and a boy who grows into manhood in one short year, told with understanding by an author who was raised in the same sect.

Perl, Lila. **The Telltale Summer of Tina C**. Seabury 1975. 10-up.

Tina, twelve years old, is approaching her adolescence with concerns such as organizing the Saturday Sad Souls Club, dealing with a bothersome younger brother, and trying to cope with her divorced parents' re-marrying new partners. All makes for a most unusual and adventuresome summer.

Pevsner, Stella. **A Smart Kid Like You**. Clarion Bk Seabury 1975. 9-12.

After her parents' divorce Nina finds herself in conflict with her mother, who tries to "baby" her. When she discovers her seventh grade math teacher is her father's new wife, life becomes even more complicated. The adjustments Nina makes and the new understanding she reaches about herself and her parents make this a warm and sensitive novel. Ms. Pevsner handles Nina's "growing pains" with humor and compassion.

Pfeffer, Susan. **Better Than All Right**. Doubleday 1972. 12-up.

A teenage girl who is very much alone and rebellious spends the summer at a resort with an aunt and cousin. She turns to sex as an outlet for her emotions. The story is sensitive to the development of the main character and delineates her motivation; however, some might object to the language and topics.

Prince, Alison. **The Red Jaguar**. Illus. Leonard Shorthall. Atheneum 1972. 8-12.

A simply written tale of the friendship between two young boys. One boy is constantly in trouble and the other boy supports him. A happy but realistic ending makes it a pleasant story.

Richoux, Pat. **Follow the Leader**. Morrow 1971. 10-14.

When Sandy Morris enters ninth grade, she joins the marching band. At first, Sandy sees only the youthful band director and the glamour of being in the band. But this first year of high school becomes a year of growing up for Sandy. Richoux competently deals, in lighthearted and understanding fashion, with both the problems of the band and its director.

Rock, Gail. **Addie and the King of Hearts**. Knopf 1976. 8-up.

Addie Mills is in seventh grade, trying to avoid Billy Wild, who has had a crush on her "forever." On the first day of school, she develops a crush on Mr. Davenport, a new teacher. Her thoughts center on him and she tries to impress him in every way possible. The culmination of her dream comes the night of the Valentine's dance, when she meets his fiancee and embarrasses herself by playing basketball with the boys. The story will strike familiar chords with everyone who has ever experienced the sweet frustration of that first "crush."

Rogers, Pamela. **The Rare One**. Nelson 1974. 10-up.

A sensitive young English boy, Toby, discovers an old recluse, Josh, in the deep woods. The man becomes the topic for the boy's school essay on wildlife. The adjustment to a new stepmother and stepsister provides Toby with the excuse to spend frequent and long visits with Josh. The essay produces some unexpected results that should serve as insightful reading for young teenage boys.

Rosen, Winifred. **Cruisin for a Bruisin**. Knopf 1976. 12-up.

Told in the first person, this is Winnie growing up. She's just turned thirteen, the daughter of a psychoanalyst, and is confused about her changing role in life; but she goes thoughtlessly into situations that are beyond her experience and comprehension. A humorous touch to what is too often a painful age—the beginning of adolescent sexuality.

Roth, David. **The Winds of Summer**. Criterion Bks 1972. 12-up.

Petey Shannon lobsters with his grandfather and collects garbage with Uncle Leo as he tries to earn enough money to purchase the boat his father had built. The plot is carefully drawn. There is plenty of excitement as Petey steps out on his own, facing danger and Spider Tate, who had killed Petey's father. The initiation theme is strong. Roth uses vivid, clear prose which sustains setting, characterization, and theme.

Shura, Mary F. **The Season of Silence**. Illus. Ruth Sanderson. Atheneum 1976. 10-16.

A fairly believable account of how family conflicts, deception, and an overactive imagination change an adolescent girl's feeling about herself and her relations with her older sister and her friends. More important in this story, perhaps, is the comment made about one's occasional need for time to be alone and the refuge and therapy that the beauty of the sounds, scents, and sights of the woods might offer.

Smith, Doris Buchanan. **Kick a Stone Home**. T Y Crowell 1974. 10-14.

Wanting friends and dates and being a tomboy are just a few of the problems Sara encounters. As young Sara discovers her own identity and as the reader discovers Sara, it becomes apparent that the author has captured the emotions of adolescence in a clearly delineated, fast-moving story.

Twain, Mark (edited by Grace Hogarth). **The Adventures of Tom Sawyer**. Illus. Leonard Weisgard. Collins-World 1970. 9-up.

Neither abridged nor rewritten, the Hogarth *Tom Sawyer* retains not only its chuckles and shivers, but Mark Twain's great American style. Leonard Weisgard's memorable pictures, however, make Twain's rapscallion boys too young and clean. Far preferable to a revised or shortened version.

Wier, Ester. **The Partners**. Illus. Anna Maria Ahl. McKay 1972. 8-12.

Frank Martin, trying to prove himself to his parents, goes into the bait business. Soon he finds a partner, a girl named Willy who lives with her migrant grandfather. During the summer the children find friendship, but they also find an understanding of those who love them. The author uses vigorous prose and excellent descriptions to develop an exciting plot.

Wold, Jo Anne. **Gold City Girl**. Illus. George Armstrong. A Whitman 1972. 10-13.

This is a very sensitive profile of a young child's struggles to find herself. Kelly Jansen and her family live in Gold City, Alaska, and times are hard. Kelly's efforts to help the family and prevent a move to Fairbanks are unsuccessful, but her adjustment to the inevitability of change is evidence of her maturity. The characterizations are excellent, and the author writes with clarity and sincerity.

Wolf, Bernard. **Tinker and the Medicine Men**. Random 1973. 9-up.

One week in the life of a very special Navajo Indian boy. Tinker Yazzie is the son and grandson of medicine men and must learn the ways of the old and the new. A fine photographic and literary essay.

York, Carol Beach. **Nothing Ever Happens Here**. Sig NAL 1975. 12-up.

Elizabeth's Hollywood view of love, life, and marriage changes as she gets to know Ruby and Barney Hollis, her aunt's upstairs tenants. And her fear that the summer vacation would be dull proves dreadfully, fearfully wrong. This is a suspenseful drama for the young adolescent, sensitively told.

Historical

Almedingen, E. M. **The History of Early Russia: Land of Muscovy**. Illus. Michael Charlton. FS & G 1972. 12-up.

The author, a Russian who has written several novels based on the lives of her family in Czarist Russia [*Young Mark* (1968), *Fanny* (1970), and *Anna* (1972)], now presents an interesting and informal account of the earlier history of that country—from the fifth to seventeenth century. Just as there is a lot of history to be learned from the novels, this history is written with a novelist's touch, so that it is also an enjoyable book for general reading.

Amoss, Berthe. **The Chalk Cross**. Clarion Bk Seabury 1976. 10-14.

A fascinating fantasy in which the author moves through time and offers her readers an exciting and informative glimpse at what life was like in New Orleans in the first half of the 1800s, when the city was intoxicated with religion and magic and was plagued with yellow fever and slavery.

Armour, Anobel. **Freedom from Bondage**. Herald Pr 1970. 8-12.

Vignettes from the life of Frederick Douglass show his dedication to the Bible and to the freedom described there. This can provide additional information on Douglass, but cannot serve as a complete biography.

Bacon, Martha. **In the Company of Clowns**. Illus. Richard Cuffari. Little 1973. 10-up.

Caught up in a band of strolling players on their way to Venice, Gian-Piero, a foundling, finds himself meeting one adventure after another, often colliding with Ginestra, a girl orphan, who matches him in audacity and ingenuity. They are themselves involved with noble society, a murder, and the music of the great composer Vivaldi, who befriends them. Fresh, witty, delightful. The black and white pictures are as dashing as the characters themselves.

Baker, Laura Nelson. **Ground Afire**. Atheneum 1971. 10-14.

Told in narrative form, a complete history of the discovery in 1848 of Death Valley by white men on their way to the goldfields of California. In relating the discovery and mining of borax in the area, the geologic background, and the more recent activities of Death Valley, Scotty gives a fascinating picture of one of America's National Monuments.

Bawden, Nina. **The Peppermint Pig**. Lippincott 1975. 8-12.

Polly is a young girl living with her family in London. Her father is blamed unjustly for stealing money from his firm, and decides to go to America to start a new life. His family moves to a small English town to live with relatives until he is settled. It's in Norfolk that the family acquires Johnnie, the runt of the litter, the "peppermint pig" that becomes pet and pest—loved by all of them.

Beatty, John, and Patricia Beatty. **Holdfast**. Morrow 1972. 12-up.

An orphaned Irish girl, Catriona, is kidnapped and taken to England, where she is raised as the ward of a titled English family. The court of Queen Elizabeth I and life in London in the early 1600s are shown through Catriona's story.

Beatty, Patricia. **The Bad Bell of San Salvador**. Morrow 1973. 10-14.

A captive Comanche boy is taken by a party of settlers from Santa Fe to California in the 1840s. Resentful and planning escape, the boy helps build a village church and cast the bell by which he later saves the villagers. Characterization is clearly drawn. Events are based on thorough research.

Beatty, Patricia. **By Crumbs, It's Mine!** Morrow 1976. 13-15.

At fourteen, Damaris Boyd was strong-minded, which proved a blessing for her family when her father was bitten by the gold fever and went off to the gold fields. How Damaris's luck held out with Nomad, the traveling tent-hotel, and how the family is finally reunited, make a rip-snorting, funny adventure story of life in the Arizona Territory in the late nineteenth century.

Beatty, Patricia. **O the Red Rose Tree**. Illus. Liz Dauber. Morrow 1972. 10-14.

Based on historically accurate fact and written with humor, this story tells of the friendship of an old lady and four young teenage girls in western Washington in the mid-1890s. The plot centers on the attempts of the girls to get cloth for a quilt, the woman's dream. Good presentation of young-old relationships.

Bourne, Miriam Anne. **Nabby Adams' Diary**. Illus. Stephen Gammell. Coward 1975. 10-14.

Ms. Bourne has created a fictionalized account of the times in which the Adams family lived. The picture created is one of wartime and life during those days. Nabby Adams, the daughter of the second president and the sister of the sixth president, provides a warm picture of her family. This book is based on research into letters, historical documents, and the diary of Nabby Adams.

Bourne, Miriam Anne. **Nelly Custis' Diary**. Illus. Heidi Palmer. Coward 1974. 8-12.

Nelly Custis tells of her interests and her experiences while living with her step-grandfather, George Washington. The story is told simply, and hints at the historical events taking place at the time. Nelly came in contact with many prominent people of the times while living with her step-grandfather. In the language of a youth, Nelly writes about her interactions with and reactions to those people.

Brady, Esther Wood. **Toliver's Secret**. Illus. Richard Cuffari. Crown 1976. 10-14.

Ellen overhears her grandfather planning to carry a message through British lines to General Washington. A broken ankle causes him to enlist Ellen's aid, though she is only ten and not particularly willing or daring. Carrying a message concealed in a loaf of bread and disguised as a boy, she risks her life many times as all the well-laid plans go awry.

Bulla, Clyde Robert. **Pocahontas and the Strangers**. T Y Crowell 1971. 8-12.

A more complete story than is usually told about this familiar topic. Factual, interesting, good character delineation, well-paced.

Burton, Hester. **The Henchmans at Home**. T Y Crowell 1972. 10-up.

Six interrelated short stories of three Henchman children, encompassing the years from the youngest's seventeenth birthday until he is eighteen, his older brother a doctor, and his sister engaged. Set in an historical setting but contemporary in its concerns.

Burton, Hester. **The Rebel**. Illus. Victor G. Ambrus. T Y Crowell 1972. 12-up.

Stephen was a radical with a sharp temper and a defiant zeal for the oppressed. In France during the French Revolution he almost lost his life to his jailers. Vivid, thoughtful, compelling writing about problems that may be relevant today.

Byars, Betsy. **Trouble River**. Camelot Avon 1975. 8-12.

Dewey is no Tom Sawyer, but he shows the same spunk and ingenuity as he escapes with his grandmother from Indian raiders on a home-made raft down Trouble River. The dangers and adventures they encounter on the forty-mile trip make an exciting tale of pioneer life, well-spiced with humor and wit.

Cameron, Eleanor. **To the Green Mountains**. Dutton 1975. 10-14.

Unhappy in the confining hotel life of a small town in southern Ohio, Kath longs to return with her mother to the cool spacious hills of Vermont, which family circumstances caused her to leave at the age of four. The story is beautifully written, and the characters are vividly portrayed. The story is set against a detailed backdrop of rural America during World War I.

Carmer, Carl. **The Boy Drummer of Vincennes**. Illus. Seymour Fleishman. Harvey 1972. 8-12.

In spirited cadence, this epic ballad describes the travels of George Rogers Clark leading his troops across Illinois to retake Vincennes from the British during the American Revolution.

Cavanna, Betty. **Ruffles and Drums**. Morrow 1975. 12-14.

During the first year of the American Revolution, Sarah Devotion Kent learned to be "true to herself," changing from an impetuous sixteen year old to a courageous and reflective young woman. Set in Concord, Massachusetts, against a background of "ruffles and drums," before the hard reality of the war became evident, this historical romance of loyalists and turncoats should have great appeal.

Cleaver, Vera, and Bill Cleaver. **Dust of the Earth**. Lippincott 1975. 12-up.

Reminiscences of an adolescent girl whose family has just moved to a barren spot in South Dakota. All members of the family seem disdainful of the others, neither confiding nor listening to one another. Struggle to survive as pioneers in a dismal part of the country draws the family together.

Clements, Bruce. **I Tell a Lie Every So Often**. FS & G 1974. 10-14.

Set in 1848, the story tells of the lies that lead fourteen-year-old Henry and his older brother to the Missouri River and into Indian territory. Henry tells the story, and his naivete shows. The humor at times seems beyond either Henry or his brother, thus making the book a nostalgic one for the mature reader; but the young reader will be initiated into a way of life more than a century ago. The author is very careful to keep plot and characterization to mid-nineteenth century habits, customs, ideas, and ideals.

Coatsworth, Elizabeth. **The Wanderers**. Illus. Trina Schart Hyman. Four Winds Schol Bk Serv 1972. 11-14.

A convincing statement of the importance of respecting unique individuals is reflected in this story of four people who travel throughout Ireland during the days of the Viking raiders. Effectively illustrated with black and white ink sketches.

Cohen, Barbara. **Where's Florrie?** Illus. Joan Halpern. Lothrop 1976. 6-10.

Florrie lived in the days when people cooked on cast-iron stoves. She receives a miniature stove for her birthday and is instructed by her father (who she feels is overly strict) never to set a fire in it. When she does that on a dare, her father chases her, she loses her way, and ends up crying on a curb, unhappy and confused. Then an event changes her mind about some important people in her life.

Cohen, Florence. **Freedom Next Time**. Messner 1971. 12-up.

The escape of a wealthy Jewish family from the threat of the Inquisition in Portugal in 1540 makes history come alive in a suspenseful manner. Based on facts and legends of a real family, historical figures are introduced in this story of oppression about people's search to escape to follow their own beliefs.

Collier, James Lincoln, and Christopher Collier. **The Bloody Country**. Four Winds Schol Bk Serv 1976. 12-up.

Based upon an actual episode of early American history, this well-written story is of Ben Buck, who moves with his family and others from Connecticut to the Wyoming Valley in Pennsylvania. The Connecticut immigrants are deeply resented and mistreated both during and after the war by the Pennamilites living in the valley. As Ben and his family and the other settlers struggle to keep their homes, he comes to understand what freedom and injustice really mean.

Cook, Fred J. **Dawn over Saratoga**. Doubleday 1973. 12-up.

A robust, well-told story that makes history come alive and the characters seem like human beings. The book relates the events at the battle of Saratoga, the turning point in the American Revolution.

Cookson, Catherine. **The Nipper**. Bobbs 1970. 10-14.

Interesting characters, a secret tunnel, and a boy's love for a pony are elements of this story which reflects the hardships of life for the miners in Northumberland in the 1830s. The dialogue reflects the language patterns, and class lines are clearly shown by the action.

Cordell, Alexander. **The Healing Blade**. Viking Pr 1971. 12-up.

The last book in a trilogy about the Irish rebellion of 1798 features a seventeen year old with the heavy responsibility of protecting the one remaining rebel leader. It is an almost fruitless job, but from defeat John Regan sees a bright future.

David, Kurt. **Black Wolf of the Steppes**. Illus. Hans Baltzer. HM 1972. 8-12.

A tale of adventure in the time of the Genghis Khan conflicts; danger and threats have their parallel whatever the time or place. Complicated style, especially if reader is without background about the events.

Davis, Burke. **Runaway Balloon**. Illus. Salvatore Murdocca. Coward 1976. 8-12.

In 1862, as Confederate troops confidently waited to defend Richmond against Federal troops only five miles away, an orange, manned balloon floated overhead—the first aerial reconnaissance mission in warfare. General Joe Johnston issued orders for the South to produce an equal craft immediately. Women donated their finest dresses and seamstresses produced a balloon. A volunteer, Lt. Bryan, became the first and only Confederate airman. His exploits, real and imagined, make history entertaining.

Davis, Paxton. **A Flag at the Pole**. Illus. Harold Little. Atheneum 1976. 10-14.

In three soliloquies Ernest Shackleton, Robert Scott, and Roald Amundsen relate their innermost thoughts and endeavors in their attempts to be "first at the South Pole." By using this first-person narrative technique, Mr. Paxton achieves three vivid portraits in this fictional account of the men who strove to win the Pole. Both as fiction and as history his book is an absorbing adventure story.

DeAngeli, Marguerite. **Up the Hill**. Doubleday 1970. 9-12.

This is the story of Aniela, a Polish girl in a Pennsylvania mining town, and her talented brother who, even while he works deep underground, longs to become a painter. Filled with charming Old World customs in a new setting, the story is written with great sensitivity and is richly illustrated.

Degens, T. **Transport 7-41-R**. Viking Pr 1974. 12-16.

An extraordinary topic for a junior novel, this is the story of a thirteen-year-old girl traveling on a train crowded with evacuees on their way to Cologne from the Russian occupied sector of Nazi Germany in 1946. It is a well-written but macabre tale detailing how the girl and an old man she meets on the train manage to get his wife's corpse to Cologne in order to fulfill his promise to bury her beside their daughter.

Dickens, Monica. **The Great Fire**. Illus. Rocco Negri. Doubleday 1973. 10-up.

A boy, orphaned by the Plague (1665), operates a boat on the Thames. During the great London fire he helps rescue people, including a girl who had aided him. An exciting story and vivid wording skillfully recreate the past in a short book.

Dickinson, Peter. **The Dancing Bear**. Illus. John Smee. Little 1972. 12-up.

A gripping story of a boy, a bear, and an old man. Sole survivors of an attack by the Huns, they set off to rescue a captured friend. The adventures are believable and an insight into so-called "primitive" cultures is provided.

Duncombe, Frances. **Summer of the Burning**. Illus. Richard Cuffari. Putnam 1976. 10-14.

While the main characters are fictitious, the background of this novel is authentic. The plot recounts an attack on the village of Bedford during the American Revolution. The young heroine, Hannah, is forced to take on added responsibilities when her father is captured by the British. Her story gives the young reader a vivid picture of the problems faced by the civilians during the Revolution. A well-constructed plot and strong characterization.

Edmonds, Walter D. **Bert Breen's Barn**. Little 1975. 12-up.

Young Tom Dolan struggles to make life better for his family. His dream of buying and moving old Bert Breen's barn to his own farm is finally successful after much struggle and work. Rich characterization and portrayal of life at the turn of the century make this book well worth the reading. Winner of the 1976 National Book Award.

Evans, Max. **My Pardner**. Illus. Lorence Bjorklund. HM 1972. 10-14.

A tale of a young boy and an old man on a cattle drive during the Depression. A sensitive portrayal of a growing adolescent's relationship to a seasoned cowboy. The language and dialogue are not standard English, but rather believable language.

Fadiman, Edwin, Jr. **The Feast Day**. Illus. Charles Mikolaycak. Little 1973. 9-11.

A short religious story about the day Joan of Arc, twelve years of age, had visions of what her future was to be.

Fairman, Paul W. **Five Knucklebones**. Illus. Vivian Berger. HR & W 1972. 10-14.

After hearing the "witchman" in a Bristol tavern predict that a black man would be his salvation, Johnny finds himself on a slave ship bound for Africa and then for America. A black stowaway and Johnny are the only survivors of a pirate attack and eventually make their way to the Colonies. Johnny tries to find T. Jefferson, to whom he thinks himself indentured, and the black man tries to find his wife, who has become a slave. The first person telling, through Johnny, gives life to the English-American disagreements and the slavery issue.

Fisher, Leonard Everett. **Across the Sea from Galway**. Illus. by the author. Four Winds Schol Bk Serv 1975. 8-12.

An unforgettable, thoroughly authentic account of why and how an Irish family traveled to the United States during the days of the Irish Potato Famine (1840s). Black and white scratchboard illustrations portray these people and their struggle to survive in Ireland, on the seas, and in Massachusetts.

Fisher, Leonard Everett. **The Death of "Evening Star": The Diary of a Young New England Whaler**. Illus. by the author. Doubleday 1972. 9-15.

An exquisitely-written portrayal of the world of whaling in the New England of the 1840s. Black and white scratchboard illustrations masterfully extend the adventure, intrigue, and human survival contained in this story about the ill-fated voyage of *Evening Star* (a whaling ship), told by way of the diary entries made by fourteen-year-old Jeremiah Poole.

Fisher, Leonard Everett. **Two If by Sea**. Illus. by the author. Random 1970. 9-14.

The time interval immediately prior to the mass exit of British troops from Boston to the surrounding countryside in order to dispel Revolutionary soldiers is depicted in this view through the thoughts of four major participants: Paul Revere, General Gage, Doctor Warren, and Sexton Robert Newman. This selection is a stimulating slice of life from American history, sure to please interested readers of all ages.

Forman, James. **Ceremony of Innocence**. Hawthorn 1970. 12-up.

Sophie and Hans Schall print and distribute underground newspapers in Germany, until they're caught and executed by the Nazis. Outstanding story of "long live Freedom," and the lengths to which those who value their beliefs will go, despite the fear and personal pain that integrity and bravery require. Excellent, idealistic offering for early adolescents.

Franchere, Ruth. **Westward by Canal**. Macmillan 1972. 10-14.

Perhaps more detail than most readers want. However, the book is well written and shows evidence of much research. The detailed analysis of the effects of the canals in various states should be valuable to those studying the development of those areas in the mid-1800s.

Frazier, Neta Lohnes. **Stout-Hearted Seven**. HarBraceJ 1973. 8-12.

The seven Sager children, orphaned on the long journey from Missouri to Oregon, spend three years with Marcus and Narcissa Whitman before the massacre of 1847. The story is realistic, a convincing account of love and courage during the hardships and fears of those pioneer times. Based on a true incident.

Gardam, Jane. **A Few Fair Days**. Illus. Peggy Fortnum. Macmillan 1971. 10-up.

Charm and nostalgia pervade, but the writing style and a spritely central character, Lucy, bring life to the tales. North Yorkshire, England, lots of aunties, and tea parties may make it difficult fare for the modern child; but it's an interesting set of episodes from the past.

Garrigue, Sheila. **All the Children Were Sent Away**. Bradbury Pr 1976. 8-11.

New friendships are formed and an old enemy becomes an ally in a dangerous Atlantic crossing during World War II. Evacuated to Canada from England with a shipload of other children, Sara experiences new adventures both on shipboard and in her new homeland. This story evokes a period of modern time that is now ancient history to the young reader. Ms. Garrigue bases her narrative on her own experiences as an evacuee, and deals with the trauma with humor and sensitivity.

Gauch, Patricia Lee. **Aaron and the Green Mountain Boys**. Illus. Margot Tomes. Coward 1972. 6-9.

Based on truth, a lively story, with humor, of a young boy who wanted to be involved in the action of the Green Mountain Boys against the British.

Gauch, Patricia Lee. **This Time, Tempe Wick?** Illus. Margot Tomes. Coward 1974. 6-10.

Tempe Wick was a young girl living during the Revolutionary War. The war didn't upset her, the 10,000 soldiers camped near her home didn't bother her—but when those troops mutinied because of the cold and lack of food and started wandering onto her family's property, she got angry. The soldiers wanted to take her horse (which she had hidden in the house) and she defied them all.

Griffiths, Helen. **The Mysterious Appearance of Agnes**. Illus. Victor Ambrus. Holiday 1975. 10-14.

An insightful story dramatizing how superstition and ignorance can lead people to hateful and destructive behavior. This story, set in a small German village in the sixteenth century, is about a girl, mute because of emotional disorders, who is discovered alone on the fringes of a forest near a remote village. She is adopted by a lonely couple, but is taunted and teased by the villagers because of her muteness, her stary, vacant eyes, and her frequent trips to the forest. Vindicated of the villagers' accusation of witchcraft, she eventually snaps out of her autistic state because of the love and attention of her adoptive mother and the cat she freed from a trap and befriended.

Harris, Rosemary. **The Bright and Morning Star**. Macmillan 1972. 11-up.

The blend of biblical reference, life in ancient Egypt, and fantasy is as skillfully done in this third book of Ms. Harris' trilogy as in the first two. The sprightly style enlivens the story of court intrigue, concern about a deaf and speechless son, and young romance.

Haugaard, Erik Christian. **The Untold Tale**. Illus. Leo and Diane Dillon. HM 1971. 9-13.

Story of seventeenth-century Denmark when it was at war with Sweden. The author's sense of excitement, mystery, and poetry makes him one of the most distinguished storytellers of today.

Herman, Charlotte. **The Difference of Ari Stein**. Illus. Ben Shecter. HarpJ Har-Row 1976. 10-12.

An episodic story which demonstrates that one can and should dare to think and act for himself and still have friends. The plot is a bit slight, but the ways of life and the concerns of people in the Lower East Side of New York City in the 1940s are accurately portrayed.

Hodges, Margaret. **Knight Prisoner**. FS & G 1976. 10-up.

Margaret Hodges, a professor of Library Science, lets her imagination and considerable scholarship play around the legend of Thomas Malory, author of *Le Morte d'Arthur*, retelling what is historical fact and embellishing with wit and insight what is only guessed at about his life. This historical novel will instruct and delight the young reader, and brings with it a rare sense of the fifteenth century. Even for those who are unfamiliar with the Arthurian legends it is a joyous journey.

Holland, Cecelia. **The King's Road**. Illus. Richard Cuffari. Atheneum 1970. 9-13.

An exciting narrative of one incident in the childhood of Emperor Frederick II, who grew up in Sicily, an orphan king manipulated by the great powers. The book reveals his joyous abandon, courage, and personal growth; the suspense is high and his success in outwitting the sinister adults satisfying.

Jensen, Niels (translated by Oliver Stallybrass). **Days of Courage: A Medieval Adventure**. HarBraceJ 1973. 8-12.

Awarded the Danish Children's Book Prize in 1972, this story is about two children who search for a haven in the midst of plague-ridden countryside. With the optimism and faith of the young and with their new friendship, they manage to survive until they find the uncle who is able to help them. A good choice to use with other survival stories.

Johnston, Norma. **A Striving after Wind**. Atheneum 1976. 12-up.

The sequel to *Of Time and of Seasons*, this novel continues the story of the Vandevers, and particularly the young daughter, Bridget, in the year 1861, when their lives are at a crossroads. Bridget, the narrator, ponders "the vexation of spirit" that haunts her as she seeks to find her own worth in a family of extroverted and talented people. Young readers will find they share many of Bridget's problems.

Kent, Alexander. **Richard Bolitho, Midshipman**. Putnam 1976. 12-up.

Sixteen-year-old Richard Bolitho joins the *Gorgon*, a seventy-four gun British ship of the line. The mission of the ship is to investigate slave trade on Africa's coast. Bolitho must train some of his fellow midshipmen to prepare them for warfare at sea.

Konigsburg, E. L. **A Proud Taste for Scarlet and Miniver**. Illus. by the author. Atheneum 1974. 12-up.

Bored with sitting around on clouds in Heaven and watching drive-in movies on Earth (1970s), Eleanor of Aquitaine and her friends pass the time by telling stories of their lives and times on Earth in twelfth-century England. They are also waiting to hear whether Henry II of England will be allowed to enter Heaven. Fantasy, fiction, history, and a Canterbury Tale format (not as ribald) provide a funny, fast-moving novel. Exciting and well written.

Konigsburg, E. L. **The Second Mrs. Giaconda**. Atheneum 1975. 10-14.

An interesting, highly fictionalized account of Leonardo da Vinci and his role as an artist in the court circles of Milan and Florence. Although the book is fiction, the events are true and advance a theory as to why a particular portrait, the Mona Lisa, was painted. Leonardo had painted only famous and wealthy clients before doing this portrait. Why did he choose a woman only little more than a peasant?

Lane, Rose Wilder. **Young Pioneers**. Bantam 1976. 12-up.

Written by the daughter of the author of "Little House on the Prairie," this novel is also set in the American past and follows the lives of two young pioneers during the early years of their marriage. Teenagers will enjoy the action as Molly and David carve out a home in the Dakota wilderness, and will respond to their love for each other as the young couple cope with the loneliness and hardship of life on the prairie.

Linevski, A. (translated by Maria Polushkin). **An Old Tale Carved Out of Stone**. Crown 1973. 12-up.

Liok wants to become a hunter but is named as his tribe's new shaman. He and his brother run away, join another tribe, and take wives. Eventually Liok returns to his own village and shares what he has learned about new weapons and new ideas. The author is a Russian archeologist. By including many details about cultural patterns within the context of this adventure story, he has created a worthwhile picture of a Stone Age Tribe and an interesting glimpse of a path of cultural diffusion. Named the ALA Batchelder Award Winner in 1975.

Lobel, Arnold. **On the Day Peter Stuyvesant Sailed into Town**. HarpJ Har-Row 1971. 6-10.

This is a picture book which will excite third and fourth graders who are learning American history. It plays with history and children will love every rhyming word of it. Lobel's Stuyvesant is the ultimate in heroes; he enters New Amsterdam and is shocked at its messiness. He succeeds, where most modern mayors fail, in cleaning up the city. The maps, diagrams, and drawings will delight the factual-minded.

Loeper, John J. **The Flying Machine: A Stagecoach Journey in 1774**. Atheneum 1976. 8-12.

An authentic but fictionalized account of what it was like to travel on the York Road in the 1770s by way of stagecoach from Philadelphia to New York City. The characters and incidents in the story are fictionalized but quite probable, and the era and ways of the people are all based on accounts that still exist of journeys taken on one of America's oldest highways.

Lofts, Norah. **Rupert Hatton's Story**. Illus. Anne Johnstone and Janet Grahame Johnstone. Nelson 1972. 11-up.

A seventeenth century boy's passionate desire to become a great violinist causes him to run away from home after a stormy confrontation with his father in which his beloved teacher is accidentally killed and his precious violin almost destroyed. After many adventures he finally reaches London and is directed to the home of the great violinist, Danielli, who takes him into his home, cares for him, and helps him realize his dream of becoming a concert violinist.

Macaulay, David. **Cathedral: The Story of Its Construction**. HM 1973. 9-12.

This is a picture story relating the construction of an imaginary Gothic structure, created by the author-artist to present the many intricate details included in the step-by-step process of a cathedral's growth. The pen and ink drawings reproduced as fine line are exemplary of graphics in book illustration. A 1974 Caldecott Honor book.

McGraw, Eloise Jarvis. **Master Cornhill**. Atheneum 1973. 11-14.

Young Michael Cornhill lived through the Great Plague and the Great Fire of London. During those times Michael was on his own and kept company with a variety of persons. Through Michael's story, the author shows us London and some of its inhabitants in the 1660s.

McLean, Allan Campbell. **The Year of the Stranger**. Walck 1972. 12-up.

Calum Og learned of life and humanity through Mata, the tinker punished to death, and through the stranger, who directed the building of a new fishing weir. Plot elements as well as the Gaelic style confirm the place and time of the story: Scotland in 1877. A sense of foreboding and the supernatural runs throughout the story. For the mature reader.

Monjo, F. N. **The Drinking Gourd**. Illus. Fred Brenner. HarpJ Har-Row 1970. 7-10.

A dramatic historical tale about a young boy who helps an escaping slave family and keeps the secret of his own father's involvement in the underground railroad movement. Effectively illustrated with crosshatched sketches in subdued shades. An "I Can Read" history book.

Monjo, F. N. **Gettysburg: Tad Lincoln's Story**. Illus. Douglas Gorsline. Windmill Bks 1976. 10-14.

This is a beautiful example of bookmaking in text and in illustrations. Told from Tad Lincoln's perspective, this is a fictional account of the events and circumstances of the three-day battle of Gettysburg. Many artistic and informative full-page and double-page spread line and wash paintings; diagrams in sepia illustrate the historical battle and the important leaders who figured in it. An excellent bibliography is included to encourage further reading.

Monjo, F. N. **Grand Papa and Ellen Aroon**. Illus. Richard Cuffari. YB Dell 1976. 9-12.

Ellen's grandpapa sent her a writing desk which she treasured all her life for it was the writing box on which the Declaration of Independence was written. "Ellen Aroon" (Ellen Wayles Randolph) was Thomas Jefferson's favorite granddaughter, and through her ten-year-old eyes we learn of the times she spent with him during the year 1805. An immediacy is given to historical events in this narrative, based on fact, of a little girl's friendship with her famous grandfather while he was president.

Monjo, F. N. **King George's Head Was Made of Lead**. Illus. Margot Tomes. Coward 1974. 6-9.

A unique approach to history for young people, this account of events leading to the Revolutionary War is told by King George himself—not in person, but through the leaden head of a statue of him that the colonists melted down to make bullets for their troops. The king's view of the Colonies and their activities makes it easier to comprehend the stubbornness he created in his rebel subjects.

Monjo, F. N. **Letters to Horseface: Wolfgang Amadeus Mozart's Journey to Italy 1769-1770**. Illus. Don Bolognese and Elaine Raphael. Viking Pr 1975. 11-up.

An authentic, though fictionalized account of Italy in 1769, as seen through the eyes of the fourteen-year-old musical genius, Mozart, as he and his father journey from Salzburg to Naples and back. The author has carefully constructed letters that young Mozart might have written his sister at home, revealing his excitement with music and new experiences. The illustrators traveled to Italy before creating the fine illustrations.

Montgomery, Jean. **Passage to Drakes Bay**. Morrow 1972. 12-up.

This is the story of a young ship boy, Tom, who shares the triumphs and trials of Francis Drake's voyage to the "New World" in 1577. Many tales of brutality and tenderness, and the conflict which accompanies Tom's lengthy exposure to another culture, that of the Mohawk Indians.

Moskin, Marietta. **I Am Rosemarie**. John Day 1972. 12-up.

A first-person account of a young Jewish girl in the Netherlands who survived imprisonment by the Nazis during World War II. Although the main characters are fictitious, the prison camps and many of the episodes are real.

Nostlinger, Christine (translated by Anthea Bell). **Fly Away Home**. Watts 1975. 12-up.

Christel Goth narrates this account of her experiences living in Vienna during the Russian occupation following World War II. Her family's home has been bombed, and they move to the villa of a friend, which is in turn taken over by soliders as living quarters. Christel befriends one of the soldiers, though it puts her family in greater danger.

O'Dell, Scott. **Zià**. HM 1976. 9-13.

Although a sequel to the Newbery Award winner *Island of the Blue Dolphin*, *Zia* is fresh and original and will likely prove to be as popular as its predecessor. Also a first person narrative, *Zia* is the story of a young Indian girl living in a Santa Barbara mission who dreams of rescuing her aunt, Karana, from the island upon which she has been isolated for eighteen years. After numerous incidents the two are united, and Zia gains from Karana the strength to break with the mission world to rediscover the world of her mother's tribal past.

Polland, Madeleine. **Daughter of the Sea**. Doubleday 1973. 12-14.

Two love stories, one of modern England and one of ancient Crete, are skillfully interwoven with the modern girl experiencing the events of ancient Crete through a time-shift. The modern story serves as a vehicle for telling the predominant story of ancient Crete in one of its times of crisis. Historical detail and fine character development make the ancient story vivid.

Powers, Elizabeth. **Madame Royale**. Walker & Co 1976. 12-up.

Based on the journal of Marie Antoinette's daughter, Ms. Powers' novel recreates the period of the French Revolution from the vantage point of one of the aristocratic victims, Marie Therese Charlotte, "Madame Royale." The young princess, with her parents and young brother, were imprisoned. Her parents were taken to the guillotine, and she was left alone for more than three years. A moving story that paints a vivid picture of an historic and violent time.

Reiss, Johanna. **The Upstairs Room**. T Y Crowell 1972. 10-16.

Ten-year-old Annie and her teenage sister Sini hide for more than two years in the upstairs room of the peasant Oosterveld family during the Nazi occupation of Holland. This autobiographical novel depicts the trials of these two Dutch-Jews and portrays the faith, ingenuity, determination and humor with which they and the Dutch family they lived with met the challenges and fears confronting them each day. A 1973 Newbery Honor book.

Richardson, Fayette. **Sam Adams: The Boy Who Became the Father of the American Revolution**. Illus. William Sauts Bock. Crown 1975. 7-9.

Accurate American history told in story form depicting the life and agitating activities of Sam Adams. His rebellion against British rule resulted in a spirit of independence among the colonists. Illustration, utilizing the technique of pointillism, gives one the feeling of reliving this period in history.

Richter, Hans Peter (translated by Edite Kroll). **Friedrich**. HR & W 1970. 12-up.

A moving story of an ill-fated friendship between a young boy and his Jewish friend. Set in Germany in 1929, in the early days of Nazism. It is written in the first person, and contains the German point of view toward Hitler and his leadership. Awarded the 1972 Mildred L. Batchelder prize.

Schick, Alice, and Marjorie N. Allen. **The Remarkable Ride of Israel Bissell**. Illus. Joel Schick. Lippincott 1976. 6-10.

Related by Molly the Crow, this is how word of the Revolutionary War reached Philadelphia. Based on historical fact (Israel Bissell really *did* issue the call to arms, starting in Boston and travelling on horseback for five and one half days), the text is supplemented by a few humorous incidents that Molly the Crow relates from her own memory. Black and white illustrations are full of historical detail.

Shtainmets, Leon. **The Story of Ricky the Royal Dwarf**. Illus. by the author. HarpJ Har-Row 1976. 7-12.

A bittersweet story about a little dwarf who is ridiculed and treated as a toy because of his size and because of his job as jester in the court of the Spanish King. One day when he is unable to amuse his king he decides to play his flute. He plays so well and composes such beautiful and moving music that the French King asks that he be allowed to go to France to play in his palace orchestra. Thus the dwarf has to leave those he loves in order to engage in his real talents.

Snow, Richard. **Freelon Starbird**. Illus. Ben F. Stahe. HM 1976. 10-14.

An entertaining and enlightening anti-war story about accidental patriots of the Revolutionary War. The courage of the relatively untrained soldiers plus the everyday horrors of war are graphically portrayed in this account of our fight for independence.

Southworth, John Van Duyn. **Monarch and Conspirators**. Crown 1973. 12-up.

Oversimplifies Henry VIII to some extent. The easy, informal style may confuse some readers with its digressions. Will appeal to readers with special interest in English history.

Steele, Mary Q., and William O. Steele. **The Eye in the Forest**. Dutton 1975. 9-13.

Set in primitive times near what is now The Old Stone Fort in Manchester, Tennessee, this is a captivating but highly fictionalized account. It focuses on a young Adena Indian (mound builders) novitiate's experiences as he accompanies a party led by his priest-teacher on a dangerous journey in search of the "Eye in the Forest" or the sacred place where their tribe originated sometime around 1000 B.C.

Stover, Marjorie Filley. **Trail Boss in Pigtails**. Illus. Lydia Dabcovich. Atheneum 1972. 10-14.

This is an exciting, well-written book. Emma Jane Burke takes charge of guiding her family (her mother plus five brothers and sisters) and eighty-two head of longhorns north from Texas to Chicago after her father's death. She overcomes many obstacles (bad weather and hostile Indians among them) and proves her stamina, resourcefulness and her courage many times. Older girls will enjoy this story, and boys might enjoy it too. The woodcut illustrations are especially impressive.

Sypher, Lucy Johnston. **The Turnabout Year**. Illus. Ray Abel. Atheneum 1976. 8-12.

In 1917 the world was in turmoil as the United States entered World War I, and Lucy and her family found it was a year of change and uncertainty for them too. Based on the author's own experiences growing up in a frontier town in North Dakota, the novel is full of the sights and sounds of the prairie.

Tapley, Caroline. **John Come Down the Backstay**. Illus. Richard Cuffari. Atheneum 1974. 10-13.

John, the youngest seaman, and the rest of the *Fox's* crew find adventure, hardship, and even death in the Arctic.

Based on the records kept by the captain of the *Fox*, sent out in 1857 to search for Sir John Franklin's party, this is a fictional story as it might have been told in journal form by young John.

Treece, Henry. **The Invaders: Three Stories.** Illus. Charles Keeping. T Y Crowell 1972. 11-14.

These vibrant dramatic tales of people during three violent ages of invasions in England will enrich history texts and capture the imagination of students, leading them to recognize people of another era as fellow humans who dealt with the same unreasonable tide of events as we do today. Kindness and cruelty, good and evil, reason and terror exist on both sides, as Treece clearly shows. Excellent book for reading aloud.

Walsh, Jill. **The Emperor's Winding Sheet.** FS & G 1974. 12-up.

A young English boy is shipwrecked and involuntarily becomes part of the court of Constantine, last Emperor of the Romans. The boy eventually comes to admire and love Constantine, but is witness to his death and to the end of the Byzantine Empire during the bloody defeat of Constantinople in 1453 by the Turks.

Weik, Mary Hays. **A House on Liberty Street.** Illus. Ann Grifalconi. Atheneum 1973. 8-12.

Louis Kranz, born in Germany and trained to be a baker, came to America in 1848 as a young teenager seeking freedom. Through Kranz's eyes, fifty years of American history are portrayed. This is an excellent account of the joys and sorrows faced by immigrants during this time period.

Weir, Rosemary. **Blood Royal.** Illus. Richard Cuffari. FS & G 1973. 10-14.

During the time of Cromwell, young Gil Colepepper helps his father protect the Madingley greyhounds and keeps them safe for the master's return from the wars. Manor life and the hardships the war brought to the common people are told through an exciting plot and believable characters.

West, Emmy, and Christine Govan. **Danger Downriver.** Illus. Charles Robinson. Viking Pr 1972. 9-12.

Based on historical fact, an interesting adventure story of a boy in frontier Tennessee.

Wibberly, Leonard. **Guarneri: Story of a Genius**. FS & G 1974. 10-13.

Through the voice of Thomas Soli, an orphan apprenticed to Guarneri del Gesu, Wibberly tells the few facts known of Guarneri and creates a story of what might have been the life of the man. Overshadowed by his illustrious neighbor, Stradivari, the beautiful sounds of Guarneri's violins were not fully appreciated until many years after his death. This is a beautiful and convincing piece of fictional biography which offers an authentic impression of life in eighteenth century Italy.

Winther, Sophus Keith. **Take All to Nebraska**. U of Nebr Pr 1976. 11-up.

In many ways reminiscent of the classic, *Giants in the Earth*, this first book of Mr. Winther's trilogy recounts the story of the Grimsen family's struggle to establish themselves on a rented farm on the Nebraska prairie. Homesick for their native land and betrayed by the weather, Meta and Peter often wonder if they should have brought their small sons to this alien land. The author bases his novel on his own family's experiences as immigrants and settlers.

Yep, Laurence. **Dragonwings**. HarpJ Har-Row 1975. 12-up.

A uniquely definitive portrayal of the Chinese-American experience in the early 1900s inspired by the newspaper accounts of a Chinese immigrant Fung Joe Guey, a flier who in 1909 improved upon the Wrights' original design for the biplane. The authentic portrayal of traditions of the Chinese community in the United States serves to counter such negative stereotypes found in stories about Dr. Fu Manchu, Charlie Chan, Chinese laundrymen, cooks, and houseboys. Named a 1976 Newbery Honor Book by the Children's Services Division of the American Library Association.

Mystery

Adrian, Mary. **The Ghost Town Mystery**. Illus. Reisie Lonette. Hastings 1971. 8-12.

Debbie and Jay Franklin move with their parents to a "ghost town," Woodpecker Creek. Their father, a geologist, has been willed a house and there are indications that there is still a considerable amount of gold in the town. The Franklins become expert prospectors and do find gold, the sale of which provides the necessary funds for restoring Woodpecker Creek.

Anderson, Mary. **Matilda Investigates**. Illus. Carl Anderson. Atheneum 1973. 8-12.

Mattie, who wants to be the first famous female detective, involves her younger brother Jonathan, whose aim is to become a chef, in helping her solve a case. The carefully developed plot is believable and in addition to the mystery, develops Mattie's other interest, the "children's lib" movement.

Babbitt, Natalie. **Goody Hall**. Illus. by the author. Camelot Avon 1976. 8-12.

"To thine own self renew, and it must follow, as the knight the doe, thou canst not then befall to any man," misquotes Hercules Feltwright, actor turned tutor, the bumbling hero of this novel of surprise and suspense. Taking young Willet Goody in hand, Hercules stumbles into a gypsy seance, a missing fortune, and the strange secret of that monstrous edifice, Goody Hall. From the widow Goody to the curious villagers, all the characters in this narrative are as intriguing as the plot.

Babbitt, Natalie. **Knee-Knock Rise**. FS & G 1970. 9-12.

Mystery, superstition, and adventure are woven together to develop an exciting story about the Megrimum that lives and "moans" in the mist on Knee-Knock Rise. But the excitement created is only a part of the story. A growing awareness of humanity (wise men and fools) on the part of Egan is extremely important. Superb writing by Babbitt! A 1971 Newbery Honor Book.

Babbitt, Natalie. **Tuck Everlasting**. FS & G 1975. 10-up.

Winnie decides to run away from the confines of family restrictions. Her path crosses that of the Tuck family (who have gained unwanted immortality by drinking from a hidden spring), and also that of a man in a yellow suit. A kidnapping, a murder, and a jailbreak follow. In the end Winnie is forced to make a choice.

Bawden, Nina. **Squib**. Illus. Shirley Hughes. Puffin Penguin 1975. 10-up.

A little boy with bruises on his leg appears at the park, but seems unable to talk or play. The older children find where "Squib," as they call him, is living. They are convinced he has been kidnapped, and conspire to rescue him from what they are sure is a witch. Before they learn the truth, they get involved in a terrifying situation.

Bawden, Nina. **The White Horse Gang**. Puffin Penguin 1975. 10-up.

Three children in England plot to kidnap a spoiled younger boy, planning to use the ransom money to send Rose to join her parents in America. The victim, Percy, enjoys his role and refuses to go home. Abe and Sam find themselves in the woods, known haunt of the Headless Hunter and a prowling wolf, after their kidnapping proves less than a complete success.

Bell, Frederic. **Jenny's Corner**. Illus. Zenowij Onyshkewych. Random 1974. 9-12.

A sentimental plea for conservation—our conservation. Jenny Drury almost dies of grief because she fails in her attempts to save the life of a wounded doe. Her father begs the men who shot the deer to do no more shooting. Although the men need the food, they agree and Jenny's life is saved. There is still no hunting in "Jenny's Corner."

Bellairs, John. **The House with a Clock in Its Walls**. Illus. Edward Gorey. Dial 1973. 10-up.

When Lewis, an orphan, moves in with Uncle Jonathan, he is unprepared for the fun-loving white magic practiced by his uncle and by Mrs. Zimmerman, a neighbor. But the black magic of the previous inhabitants of Uncle Jonathan's house lives on in the clock in the wall, which must be located and destroyed before it brings disaster to the world.

Berends, Polly Berrien. **The Case of the Elevator Duck**. Illus. James K. Washburn. Dell 1975. 8-14.

Self-sufficient and city-wise, Gilbert saw problems ahead when he decided to solve the case of Easter, the lost duck he found in the elevator of his apartment building. But pets weren't allowed in the housing project, and Gilbert runs into more difficulties than even the best-organized junior detective could anticipate. A mixed cast of characters and Gilbert's no-nonsense approach to situations make this a funny, touching vignette of city living.

Branfield, John. **The Poison Factory**. HarpJ Har-Row 1972. 12-up.

After the death of her father, Helen Roberts, with the help of a young reporter, sets out to prove that his death was caused by secret research at a chemical laboratory in England. By writing and producing a play against chemical warfare, Helen is able to present her message to the town. Well-done mystery dealing with a current issue.

Brown, Roy. **Find Debbie!** Seabury 1976. 10-14.

A severely disturbed girl who has been cared for at home disappears. British Inspector Bates, called in to investigate, is puzzled by the reactions of family members who seem relieved, defensive, even blasé. Only the younger brother Ian seems truly concerned. The detective's suspicions center on the family as he patiently sorts out evidence, which adds to the suspense. The ending is unexpected, and leaves the reader with a new consciousness of a need for more understanding in care of mental patients.

Bulla, Clyde Robert. **Dexter**. Illus. Glo Coalson. T Y Crowell 1973. 8-12.

Dave's new, mysterious neighbors are unlike the rest of the tightly-knit neighborhood and are eventually forced to move away. A realistic conclusion emphasizes themes of courage and friendship. A good (short) book for young readers interested in horses.

Byfield, Barbara Ninde. **The Haunted Tower**. Illus. by the author. Doubleday 1976. 8-up.

A mystery picture book for the younger set. Crown Prince Brulph is missing on the eve of his coronation. Hannibal Stern, a retired spy, and Sir Roger de Rudisill, a 400-year-old ghost who clanks around in a suit of armor, take on the case. There's a siege of the castle, an escape in a balloon, a ghostly hand stealing the crown, and then the reappearance of Brulph himself. Cartoon-like drawings of medieval settings.

Calhoun, Mary. **White Witch of Kynance**. HarpJ Har-Row 1970. 12-up.

Set on the Cornish coast in the sixteenth century, tnis is a fast-moving story of a young girl who apprentices herself to a white witch. The powers of healing bring pleasure, but the powers also bring fear and hate from the village folk. Painfully, the young girl discovers the power of love.

Caufield, Don, and Joan Caufield. **The Incredible Detectives**. Illus. Kiyo Komoda. Camelot Avon 1972. 7-12.

Reginald, Madame Cheng, and Hennessy lead us on a merry chase after Davy is kidnapped; and the fact that these canny detectives are an English bulldog, Siamese cat, and clever crow adds to the fun. Kidnappers, museum directors, and police alike gain a healthy respect for the ingenious methods the animals employ in Davy's rescue. Young readers will find this suspense story a lively, fun-filled romp.

Cavanna, Betty. **Mystery of the Emerald Buddha**. Morrow 1976. 13-up.

A recognized author of junior novels, Betty Cavanna has produced another suspenseful tale, this one set in exotic Thailand. Lisette Paul, the young heroine, becomes involved in the political upheaval following the theft of the sacred Emerald Buddha from Bangkok's Grand Palace, and fortunately, is instrumental in its return. An enjoyable piece of fiction.

Chittum, Ida. **The Hermit Boy**. Illus. Jay Rivkin. Delacorte 1972. 9-13.

Two city-girl sisters spend their summer in the Ozarks with their aunt. The girls meet and aid a mysterious hermit boy as outsiders try to take over his land and place him in an orphanage. Throughout it all the girls learn much about the world of nature and ways of mountain folk. Soft drawings add to the atmosphere of the story. The setting is an important element of the story.

Coombs, Patricia. **Dorrie and the Haunted House**. Illus. by the author. Lothrop 1970. 7-10.

When a little witch and her cat get glued out of their own house and seek refuge in a haunted house, you have many chances for spooky scares. Add a missing jewel to the plot and the mystery thickens. Alliteration makes the story especially good for oral reading.

Corbett, Scott. **The Case of the Silver Skull**. Illus. Paul Frame. Little 1974. 8-12.

Always on the alert for a case to solve, young "Inspector" Roger Tearle's enthusiasm almost causes him and his friends a great deal of embarrassment as they close in on a robbery that isn't what it seems. This incident is almost enough for "Inspector" Roger Tearle to give up the sleuthing business, but an accidental eavesdropping leads him into an even bigger detective victory. The straightforward, fast-moving plot and the easy reading will make this an appealing suspense story for the third to sixth grade set.

Corbett, Scott. **Here Lies the Body**. Illus. Geff Gerlach. Little 1974. 10-15.

Two brothers are hired to mow in a cemetery and find themselves caught in a mystery. Boys especially will like this scary story with historical reference to Salem witchcraft. The brothers are particularly natural in speech and emotions.

Corcoran, Barbara. **Meet Me at Tamerlane's Tomb**. Illus. Charles Robinson. Atheneum 1975. 10-14.

This is a fast-paced adventure yarn set in exotic surroundings with enough mystery and suspense to appeal to the most avid comic book fan. However, Ms. Corcoran's story is broader than mere action; the heroine, Hardy, is a believable fourteen year old, trying to cope with all the trauma of first infatuation and a beautiful older sister. How Hardy learns to come to terms with herself is half of the book's charm.

Crayder, Dorothy. **She and the Dubious Three**. Illus. Velma Ilsley. Atheneum 1975. 9-12.

Because Aunt Yvonne couldn't meet the boat, Maggie must travel alone on an Italian train bound for Venice. To Maggie it is perfectly clear that the two strange hippies opposite her have kidnapped the baby that accompanies them. Soon Maggie is surrounded by mystery, excitement, and danger. The narrative is believable and the reader, along with Maggie, learns about Venice and human relationships.

Crook, Beverly. **April's Witches**. Steck-V 1971. 10-up.

Recently orphaned April comes to Maryland seeking security but discovers instead two eccentric, penniless aunts living in a forbidding castle. Prejudice and superstition cause the townspeople to suspect the aunts of witchcraft. The plot is fast moving and logical. Characters may seem to be oversimplified and the climax unnecessarily cluttered, but the setting creates a delightfully mysterious mood.

Evarts, Hal G. **The Pegleg Mystery**. Scribner 1972. 10-14.

High school seniors Lew Jessop and Kelly Kelly are given one last chance to make a passing grade. On their field trip, they unearth a pegleg, thus becoming involved in adventure and mystery. Danger travels with the boys, who learn much about motives and values of mankind. Evarts, a skillful writer, manages to include a lot of wisdom into this action-packed novel.

Fitzgerald, John D. **Private Eye**. Nelson 1974. 9-12.

His mother's habit of losing things gave Wally his start in the detective business, but his own curiosity and greed helped expand the agency. As told by his younger brother Tommy, there is no end to the cases solved, or profits earned, by his self-assured brother until their father steps in. A fast-paced whodunit for the younger crowd.

Glaser, Dianne. **Amber Wellington, Daredevil.** Illus. Marvin Glaser. Walker & Co 1975. 8-12.

Amber Wellington becomes the only girl member of the Daredevil Club. And before she knows it, she is involved in one of the most puzzling and dangerous adventures of her life. How Amber Wellington, Daredevil, solves a puzzling death makes this an exciting mystery for young supersleuths.

Greenwald, Sheila. **The Secret Museum**. Illus. by the author. Lippincott 1974. 8-12.

When Jennifer Fairfax finds dolls that talk, the reader is prepared for fantasy. But the imagination and ingenuity of Jenny, aided and abetted by the same qualities in Lizzie McBride, change the attitudes of a lot of people in a short time. The blend of fantasy with ever-so-practical realism is succinctly written by the author-artist, whose black and white illustrations add additional interest.

Harris, Rosemary. **The Shadow on the Sun**. Macmillan 1970. 9-12.

Mystery, suspense, fantasy, and love are skillfully blended in the story, set in a mythical, ancient land in the Nile Valley. Meri-Mekhmet, who lives with her father, Court Chamberlain Ay, is attracted to the pleasant and ordinary young man who visits her in her father's garden; but she detests the Son of Re, the young ruler whom she has never seen. Miss Harris develops this basic plot into a gentle, exciting, well-written, and extremely successful story.

Heide, Florence Parry, and Roxanne Heide. **Mystery of the Bewitched Bookmobile**. Illus. Seymour Fleishman. A Whitman 1975. 8-13.

Child detectives, a youthful bookmobile librarian, and some prime candidates for using the library as a means to deliver a stolen chemical formula are the characters in this exciting adventure tale. The authors maintain sufficient intrigue to provide suspense and hold a reader's attention.

Henry, O. **The Ransom of Red Chief**. Illus. Paul Frame. Hawthorn 1970. 10-14.

This is a very amusing story of a kidnap attempt that backfired. It might be appropriate for those who read well enough, and have enough maturity, to appreciate the subtle humor. The irony may be lost on some, and the vocabulary is not easy. For others, the book is an unusual treat.

Hildick, Edmund W. **The Case of the Nervous Newsboy.** Illus. Lisl Weil. Macmillan 1976. 8-12.

Another hilarious mystery story about ten-year-old brash super-sleuth Jack McGurk, head of the McGurk Detective Organization. In this fast-paced adventure he puts into operation for the first time his "Special Foolproof Shadow Squad Plan." Others in the very popular, easy-to-read mystery series include *The Nose Knows*, *Deadline for McGurk*, and *The Case of the Condemned Cat.*

Hope-Simpson, Jacynth. **Who Knows?** Nelson 1974. 11-up.

The author explores twelve true mysteries that remain unsolved, raising more questions than she offers solutions. From the hint of witchcraft in the death of an English farm laborer to the secrets of Glamis Castle, from speculation about the Abominable Snowman to questions about the survival of members of the Czar's family, Ms. Hope-Simpson stirs the imagination and the reader's curiosity.

Kahn, Joan, editor. **Some Things Strange and Sinister**. HarpJ Har-Row 1973. 12-up.

"They can give us goose pimples," promises the editor of fourteen well-written tales of the supernatural. Indeed they can! A crying child haunts the house where he starved to death, a beautiful young woman survives her burial, a dead man continues to breathe—just in the next room. Varied in content, alike in excellence, the tales are enthralling.

Knott, Bill. **The Serpent of Pirate Cove**. Steck-V 1971. 12-up.

The fast-paced, episodic plot carries this mystery to a logical conclusion and then adds an unexpected and unanswered mystery based on scientific possibility. The mystery, based on a grand hoax, is solved by two sea-diving teenagers in Brewster, Maine. Easily readable and attention-holding.

Konigsburg, E. L. **The Dragon in the Ghetto Caper**. Atheneum 1974. 10-14.

Andrew J. Chronister always draws dragons, but his real interest is in crime. He wants to be a detective and puts himself in training on everybody. Andy befriends a zany, twenty-nine-year-old neighborhood lady who becomes his sidekick. She understands Andy's dragons and together they become involved in crime. Konigsburg has done her usual superb job in creating real characters in interesting situations.

Konigsburg, E. L. **Father's Arcane Daughter**. Atheneum 1976. 10-14.

A young boy and his physically disabled sister are guarded every minute by a butler and maid because seventeen years before, Caroline, a daughter by their father's first marriage, was kidnapped. But now a young woman claiming to be Caroline appears and changes their lives. She frees Winston from the responsibility of being his sister's babysitter and sees that Heidi's schooling must be intensified in order to overcome her physical disabilities.

Kusan, Ivan. **The Mystery of the Stolen Painting**. Illus. Charles Robinson. HarBraceJ 1975. 9-12.

Koko and Zlatko, two Yugoslavian boys, go to Paris to visit Zlatko's Uncle Pokle, a painter who has been commissioned to paint a copy of the *Mona Lisa* because of fear that the original will be stolen during filmmaking at the Louvre. The original and the copy get moved about because of plots to steal the original. The mystery is carefully plotted and finally unraveled in an exciting tale about this famous work of art.

Lampman, Evelyn Sibley. **Rattlesnake Cave**. Illus. Pamela Johnson. Atheneum 1974. 9-12.

Jamie's recuperation at the Montana ranch provides him with the opportunity to learn some Indian customs and beliefs. The author skillfully combines a story of the West, Indian customs and beliefs, and aspects of ranch life at the same time that she shows Jamie as a developing character.

Levine, Betty. **Hex House**. Illus. Daniel Marshall. HarpJ HarRow 1973. 10-12.

Aggie Mann is forced to move from Kansas to New York with her parents, preoccupied professionals. Her brother decides to attend day camp, so Aggie is left to her own devices. She finds new friends and solves the mystery surrounding her new home, "Hex House," a term which refers to both its shape and the spell which has been cast upon it. This book is well written and holds the reader's interest. Plot and characterizations are handled well.

Levy, Elizabeth. **Something Queer at the Ball Park**. Illus. Mordecai Gerstein. Delacorte 1975. 6-10.

A lighthearted mystery in which detective Gwen captures the culprit who stole Jill's lucky baseball bat. Illustrations are cartoon-style drawings in red, black, and white and add considerably to this zany story.

Lewis, Jean. **Jane and the Mandarin's Secret**. Illus. Howard M. Burns. Hawthorn 1970. 9-12.

This is a most interesting and well-written mystery! Jane's father owns a Chinese curio shop in New York City. He receives a rare and beautiful Chinese screen, which, of course, he intends to sell. Jane learns the stories portrayed on the various sections of the screen, and finally convinces her father that the screen should be kept. Well-written mysteries are uncommon; children, girls especially, should enjoy this one.

Lively, Penelope. **The Wild Hunt of the Ghost Hounds**. Dutton 1972. 9-12.

Twelve-year-old Lucy returns to the village of Hagworthy to find her summer friends of other years caught up in the revival of an ancient "horn dance." Does it bring back the fierce pursuing "ghost hounds" recorded in centuries of folklore? Is she actually in danger? The firm, clear telling, the authentic descriptions of nature, village life, and the characterizations make the story attractive even to the nonbeliever.

McHargue, Georgess. **Funny Bananas: The Mystery at the Museum**. Illus. Heidi Palmer. HR & W 1975. 8-12.

A refreshingly humorous mystery story that takes place in New York City's Museum of Natural History. Two culprits are eventually caught. One is a coati who started the investigation because of the destruction and disarray it caused in the museum while searching for food; the other is a former museum guard who attempted to steal some Pre-Columbian gold pieces he and his friends thought were made by men from outer space and could be used to communicate with other spacemen.

Malone, Ruth. **Mystery of the Golden Ram**. Westminster 1976. 8-12.

Sandy and Tom are attending a dinner at a museum. It is dusk and shadows make things seem spooky. They are admiring a priceless four-thousand-year-old treasure, "The Ram in the Thicket," with a friend when it disappears. The alarm bell rings, the police arrive, and they are under suspicion. They are drawn deeper into adventure as they work to clear themselves and solve the mystery.

Manley, Seon, and Gogo Lewis, compilers. **Ladies of Fantasy**. Lothrop 1975. 10-14.

Since Mary Shelley created Dr. Frankenstein and his monster, women have found creative liberation in writing about the world of the supernatural. This is a collection of short stories (with a short biography of each author) by Joan Aiken, Edith Nesbit, and eight others interested in fantasy and mystery. Subject matter ranges from exploration into the occult to reincarnation.

Manley, Seon, and Gogo Lewis, compilers. **Masters of the Macabre**. Doubleday 1975. 12-up.

The editors of this anthology of mysteries of the world are sisters and have collected supernatural stories throughout their lives. Some of the most haunting moments ever recorded on paper by these "Masters of the Macabre" are in these seventeen chilling examples of ghost, detective, suspense, gothic, and science fiction stories. Included are these masters: Bram Stoker's *Dracula*, the medical mysteries of L. T. Meade and Robert Eustace, the ghosts of Ambrose Bierce, the murderous methods of Dorothy L. Sayers, the anti-heroes of Graham Greene, the psychological suspense of Robert Louis Stevenson, plus several other authors who use the power of fear to create these stories.

Manley, Seon, and Gogo Lewis, compilers. **Mistresses of Mystery: Two Centuries of Suspense Stories by the Gentle Sex**. Lothrop 1973. 12-up.

"Glorious frights" devised by able women writers, whose stories do not differ notably from mysteries by male authors. Among others, Dorothy Sayers, E. Nesbit, and Marjorie Bowen create quietly convincing atmospheres for a Halloween ghost, a company devoted to the "removal" of unwanted persons, and even a play about Lizzie Borden.

Martini, Teri. **The Mystery Waters of Tonbridge Wells**. Illus. Linda Boehm. Westminster 1975. 8-12.

Laura is lonely at Covington Castle, which is located at Tonbridge Wells in Kent. Elliot, who has the gift of glimpsing ominous future events, arrives to live with his great-aunt in the nearby manor. After Laura and Elliot become friends, a man becomes lost in the strange, suddenly-appearing stream where other men have been known to disappear in the mysterious mists. And Elliot foresees a great fire and a man in chains—he has a vision about a stolen locket before anyone knows it is gone. Mystery fans will hardly be able to stop reading.

Mayne, William. **Royal Harry**. Dutton 1972. 9-12.

Mayne's talent shines through this realistic novel just as it does in the fantasy he writes. Through a strange set of circumstances, young Harriet Archdale inherits a house and a mountain. When she and her parents move into the house, Harriet finds that she is also a queen. Mysteries of secret passageways, a human mole, and a French miner add to the excitement and suspense. Harriet and her parents are well-delineated characters. The story is set in England.

Naylor, Phyllis Reynolds. **Witch's Sister**. Atheneum 1975. 10-12.

Lynn's mother rents a place where she can go during the day and write undisturbed. Judith, Lynn's sister, is left in charge and all kinds of weird things happen which make Lynn suspect that Judith is a witch. Instead of using a net, Judith croons to tadpoles and they swim right into her hands. Strange smells and sounds come from Judith's room. One weekend both of Lynn's parents are away and Judith and Mrs. Tuggle are in charge. The weekend soon moves into terror and surprise. Read and find out if Judith really is a witch.

Perl, Lila. **Dumb Like Me, Olivia Potts**. Clarion Bk Seabury 1976. 8-14.

Olivia Potts and her friend, Anita Brunelli, were far from being the star pupils of fifth grade; but when they put their heads together they came up with some answers that helped to solve a series of thefts that were plaguing the neighborhood. Olivia and Anita are likeable youngsters whose adventures make a suspenseful story the younger set is sure to enjoy.

Randall, Florence Engle. **A Watcher in the Woods**. Atheneum 1976. 10-14.

From the first day Jan and her family move into the old brick and stucco house in the country, she is aware of a watcher in the woods beyond it. From the initial rash of broken mirrors, the family is confronted with puzzles and mysteries to be solved and facts and clues to be understood. The writer skillfully weaves a story of fantasy and mystery which, even at its conclusion, never loses its element of the supernatural.

Randall, Janet. **Island Ghost**. Illus. Carl Kidwell. McKay 1970. 9-12.

Island Ghost is a mystery story that is also realistic fiction showing intense human relationships within multi-dimensional characters. Janet Randall's characterization and narration give this mystery tale a literary quality that is enhanced by Carl Kidwell's delightful pen and ink sketches.

Raskin, Ellen. **The Mysterious Disappearance of Leon (I Mean Noel)**. Illus. by the author. Dutton 1971. 10-13.

An intriguing and clever mystery story with humorous adventures and tricky clues provided to find Leon (Noel), missing husband of Caroline Carillon.

Raskin, Ellen. **The Tattooed Potato and Other Clues**. Dutton 1975. 10-14.

A clever piece of writing in this web of six witty mysteries within one mystery! It is not only a spoof on detective stories but an insightful comment about people's behavior when affected by feelings of guilt. On the simplest level it is a series of zany incidents involving a seventeen-year-old girl in several mysteries after she responds to an advertisement for an artist's assistant. By way of clever play on words and play with words, this talented writer also manages to provide her readers with some very valuable art lessons.

Roos, Audrey, and William Roos. **The Mystery Next Door**. Illus. Ingrid Fetz. Scribner 1972. 8-10.

Although the intrigue in this story is provided by mysterious lights next door, the plot is extremely realistic. Adele (Fatso) and Wayne (Puny) are best friends. When Wayne calls Adele "Fatso" in front of schoolmates and she beats him up, the friendship ends. The authors successfully blend the solving of the mystery with the day to day diet and exercise regime of Adele and the "building up" program of Wayne. The realistic illustrations add to the text.

St. John, Wylly Folk. **The Secret of the Seven Crows**. Illus. Judith Gwyn Brown. Camelot Avon 1976. 10-14.

Before Shelley's father can buy Crauleia, an old mansion, for his dream school, the owners want to find the treasure hidden by their ancestors. Shelley is determined to solve the riddle of the seven crows (the clue to the hidden treasure) before her older brother Jason, who seems to be their father's favorite child. The mystery and suspense are carefully built into the plot, but the added dimension is Shelley's realization that paternal love is evidenced in a variety of ways.

St. John, Wylly Folk. **The Secrets of Hidden Creek**. Illus. Paul Galdone. Camelot Avon 1976. 10-14.

The mystery of the Indian Stone, a lost diary, robbery, murder, and adventure aplenty turn a quiet summer holiday at their grandparents' cabin into an exciting, scary, vacation that fourteen-year-old Becky, her brother Chuck, and little sister Jenny will never forget. Even Grandma's ghost stories pale after they search for lost treasure or help Sheriff Jenkins solve his case.

Sharmat, Marjorie Weinman. **A Visit with Rosalind**. Illus. Lisl Weil. Macmillan 1972. 8-12.

When Anna mistakenly picks up the wrong suitcase at the airport baggage terminal, she and her friend Rosalind learn that circumstantial evidence can not only build an exciting case against a "suspected would-be murderer" but can also be extremely misleading and false. Well written, humorous and in general true to the nature of the age level.

Sherry, Sylvia. **The Haven-Screamers**. Lippincott 1970. 9-12.

When John Watt's friend Fordie disappears on the same night that a fishing boat sinks, excitement and mystery begin to build. Adventure and realism, as well as mystery, are successfully combined in this story set on the craggy Northumberland coast in England.

Simon, Seymour. **Ghosts**. Illus. Stephen Gammell. Lippincott 1976. 6-9.

Many children enjoy reading about ghosts whether they believe in them or not. These ghost stories take place in everyday houses, in haunted castles, or graveyards. One of The Eerie Series. Other titles include *Movie Monsters* by Thomas G. Aylesworth and *Meet the Werewolf* by Georgess McHargue.

Sobol Donald J. **Encyclopedia Brown and the Case of the Dead Eagles**. Nelson 1975. 10-14.

Children love to match wits with Encyclopedia Brown, ten-year-old master detective (known to only his teacher and parents as Leroy). Here are ten short mysteries, with enough clues provided so that the observant reader should be able to solve them as easily as the boy detective. Solutions to all ten cases are located at the back of the book.

Sobol, Donald J. **Encyclopedia Brown Tracks Them Down**. Illus. Leonard Shortall. Nelson 1971. 7-11.

Ten separate, short, easy to read "cases" are solved by Encyclopedia Brown with clues that the astute reader can also use to be a successful detective.

Storey, Margaret. **Ask Me No Questions**. Dutton 1975. 11-13.

A strange kidnapping story, unusual in that the suspense evolves from the psychological relationship between Imogene and her captor rather than from the details of the plot. She is drugged, deprived of her glasses and often treated cruelly by her kidnapper; yet she feels a certain loyalty to him when finally she is rescued. The tight structure and dialogue make for good suspenseful reading.

Terris, Susan. **The Pencil Families**. Greenwillow Bks 1975. 9-12.

A very clever balance of the zany and terrifying, this is a fast moving story of what happens when ten-year-old Emily and her girl friend find a dead man in a lagoon. The fact that Emily is prone to fantasizing does not help matters very much when she tells her teenage brother, Laurence, about the threats and complications that result when the man's murderers discover that Emily knows about them. He has no doubts, however, when he too is threatened by the culprits. The solution of the mystery and the improved relations between Emily and Laurence make for a satisfying story.

Touster, Irwin, and Richard Curtis. **The Perez Arson Mystery**. Illus. Richard Cuffari. Dial 1972. 9-12.

When the automobile supply store burns down, everyone "knows" that the arsonist is the mean Antonio Perez, who had been fired from his job at the store. David and Penny Case and their friend Vernon have some circumstantial evidence against Antonio, and they decide to get proof. Their investigation helps the Case children find the truth, which changes their original conclusions. The authors skillfully blend an adventure story with the legal proceedings, including a trial by jury.

Treadgold, Mary. **The Polly Harris**. Illus. Pat Marriott. Nelson 1970. 10-14.

This is a mystery involving two children, Mick and Caroline Templeton. While attending boarding school they learn of neighbors' plans to sail for Australia on a schooner which Mick and Caroline believe is to be used for smuggling. How they solve the mystery and lead the police to the smugglers is an exciting and interesting tale.

Van Iterson, S. R. **The Curse of Laguna Grande**. Morrow 1973. 12-up.

Laguna Grande in Colombia, S.A., is the setting for an exciting mystery in which Carlos Arturo attempts to salvage his father's estate and solve the mystery of his abduction and death seven years ago. The superstition of the natives, accompanied by their distrust of modern medicine and their respect for Ana-Amanda's herb and brews, is mixed skillfully with the business of the landowners to develop a psychological novel that is absorbing and very realistic.

Van Iterson, S. R. **The Smugglers of Buenaventura**. Morrow 1974. 10-14.

In a fishing village in Colombia, young Roberto becomes involved in discovering the identity of the men smuggling weapons through the jungle to Buenaventura. Van Iterson is a clever craftsman who skillfully builds suspense and action.

Ware, Leon. **Delta Mystery**. Westminster 1974. 11-14.

Steve, who thought he was accompanying his Uncle Pete on a month-long fishing and vacation expedition on a houseboat, finds himself caught in an exciting and sometimes terrifying adventure of identifying drug smugglers. Ware's plot is completely believable and the excitement will appeal to everyone who likes adventure.

Warren, Mary Phraner. **The Haunted Kitchen**. Westminster 1976. 9-11.

Broken glass sounds, voices inside the walls, strange bangings—all of these are heard in the cramped little city house that Mark Hobbs and his sisters, Lisa and Kate, move to with their recently divorced father. The children are in charge of the household chores until school starts in the fall. But, with the help of six neighborhood friends, they manage to do a lot of sleuthing and set up an alarm system. Having a mystery to solve makes things exciting in their new home.

Watson, Jane Werner. **The Mysterious Gold and Purple Box**. Illus. Cary. Garrard 1972. 7-9.

This is the story of a puzzling marketplace robbery, a mystery finally solved by the keen observation and reasoning skills of Ogba, a clever Nigerian boy. Easy-to-read, this book should have broad appeal. It is truly high interest, with relatively easy reading skills required.

Watson, Jane Werner, and Sol Chaneles. **The Golden Book of the Mysterious**. Golden Pr Western Pub 1976. 8-12.

The world is still full of intriguing and tantalizing mysteries. Legendary creatures such as the Loch Ness monster and the unicorn; eerie practices such as the occult, witchcraft, and sorcery; strange powers of the mind and spirit such as levitation and fortunetelling are all realms of the mysterious which are explored.

Yeo, Wilma L. **The Mystery of the Third Twin**. Illus. Judith Gwyn Brown. S & S 1972. 9-12.

Trying to solve a family mystery creates both excitement and fear for fraternal twins whose divergent but keen imaginations provide false clues. Ms. Yeo skillfully blends realism with biology and history to develop a plausible and satisfying identity for the "look-alike" of one of the twins. Characterization is excellent.

York, Carol Beach. **The Witch Lady Mystery**. Nelson 1976. 8-11.

The school is holding an auction to raise funds for a new library. Oliver has offered his services raking leaves and is dismayed when Mrs. Pritchard enters the highest bid. He is convinced the old lady is a witch, believes he has seen her actually disappear. So he avoids raking the leaves as long as possible. Tension mounts when "the witch lady" offers him cake, insists he come in her spooky house, and eventually takes him to the hidden rooms.

Other Lands and Peoples

Allan, Mabel Esther. **An Island in a Green Sea**. Illus. Charles Robinson. Atheneum 1972. 11-13.

The beauty of nature and the hardships and joys of life in the Outer Hebrides in the 1920s are apparent in this story. Mairi's world is her own small island until an English girl comes to live with them. Told in the first person, the style beautifully reflects the language of the islands.

Bloch, Marie Halun. **Bern, Son of Mikula**. Illus. Edward Kozak. Atheneum 1972. 10-12.

A stunning recreation of the tenth century life of two people of the Ukraine, the city craftsmen of Kiev, and their mortal enemies, the nomadic Pechenihs. Bern, a boy of both cultures yet of neither, is the participant/observer and, eventually, the hero in this accurate historiography which examines concepts of freedom.

Bødker, Cecil (translated by Gunnar Paulsen). **The Leopard**. Atheneum 1975. 10-12.

Nominated as one of four books published in 1975 to receive the 1977 Mildred L. Batchelder Award for the outstanding foreign language book originally published in a foreign country and subsequently published in English in the U.S. An Ethiopian boy is plunged into danger and adventure when he discovers and reveals his knowledge that the "leopard" which has been ravaging the cattle herds is really a blacksmith living in the village. Bødker received the 1976 Hans Christian Andersen Award for his contribution to international children's literature.

Clark, Ann Nolan. **Hoofprint on the Wind**. Illus. Robert Andrew Parker. Viking Pr 1972. 10-14.

The story of Patcheed, a young Irish boy, and his love for a very special herd of ponies, is gently and sensitively written. The attempts to reproduce the dialect are somewhat artificial. The author provides some excellent insights into a variety of Irish family life situations.

Clark, Mavis Thorpe. **Spark of Opal**. Macmillan 1973. 11-14.

When plans are made that the Watsons will move to Adelaide at the end of the year so the children can get more schooling, Bill helps his father try to make the big strike in the opal fields. Friendships with Aborigines and with immigrants play a part in this story about opal mining in Australia.

Clifford, Eth. **Burning Star**. Illus. Leo Dillon and Diane Dillon. HM 1974. 12-up.

This is a dramatic and compelling story full of the richness of the Aztec culture. A thorough researcher, the author has the admirable ability of capturing a specific time and place in her descriptions and in her characters.

Clifford, Mary Louise. **Bisha of Burundi**. Illus. Trevor Stubley. T Y Crowell 1973. 10-up.

In the developing country of Burundi, Bisha must refuse to marry at her parents' bidding in order to fulfill her hopes and ambitions of being a part of Burundi's future. Clashing with age-old traditions in changing times is never easy. Even though the story is set in another land and in a different culture, the universality of the problems involved is evident. The illustrations extend the text.

Coatsworth, Elizabeth. **Daisy**. Illus. Judith Gwyn Brown. Macmillan 1973. 8-10.

A Mexican holiday with her family proves to be a turning point in the life of Daisy, the young heroine. A sensitive child who refuses to go to the bullfights, Daisy begins an adventure on her own. The excellent descriptions of Mexico are augmented by the charming pen and ink illustrations.

Cultice, Virginia C. **Kivi Speaks**. Illus. Daniel Marshall. Lothrop 1975. 6-9.

Kivi is an Eskimo boy who tells a lot about his culture while explaining that his people are hungry and dependent upon walrus, seal, and whale meat. Now there is a blizzard and no food. Kivi's father is hunting, paddling in a boat made of animal skin. He spears a walrus, and every part of the animal is used by the Eskimos for some purpose. Demonstrates the vital connection between that particular culture and the animals they need for survival.

Dobrin, Arnold. **To Katmandu: A Story of Nepal**. T Y Crowell 1972. 9-12.

Sanu wanted to leave his small village and become a mountain climber or join in some great adventures. He had seen that his grandmother had never been very far away from home. He went out to seek his adventure, but finally recognized that he would need to wait a few years.

Dodge, Nanabah Chee. **Morning Arrow**. Illus. Jeffrey Lunge. Lothrop 1975. 6-11.

Morning Arrow, a ten-year-old Navajo boy, seeks a way to find a new shawl for his grandmother. This is a warm and sensitive story of a young Indian boy and his blind grandmother living in the Monument Valley of Utah. The author is herself a Navajo Indian and winner of the annual award of the Council on Interracial Books for Children.

Elisofon, Eliot. **A Week in Agata's World: Poland**. CCPr Macmillan 1970. 5-8.

Seven-year-old Agata is an only child of a Cracow journalist and his wife. Photographs show house and school interiors, the city's ancient architecture, school work, and family activities. As in others of this series, Agata visits her grandparent. The family rides to Grandmother's farm on their motorscooter.

Evans, Hope Harshaw. **The Outback and Beyond**. Doubleday 1973. 12-up.

A marvelous anthology of Australian writing depicting the settlement and formation of "this last frontier." The editor has carefully selected works that portray not only the struggle for existence in the early days, but also the richness and variety of life today. Containing historical and realistic fiction, the chronologically arranged volume is delightful to read. The authors represent some of Australia's best.

Fante, John, and Rudolph Borchert. **Bravo, Burro!** Hawthorn 1970. 9-10.

Manuel, with his strong little burro, brings back the great fighting bull whose sale will save the Mexican hacienda on which they live. From this act Manuel and his father learn about courage, strength, and responsibility.

Feelings, Muriel L. **Zamani Goes to Market**. Seabury 1970. 8-12.

The excitement of a young boy's first trip to the marketplace with his father and two older brothers and the joy of gift-giving unfold in this story of East Africa.

Forsman, Bettie. **From Lupita's Hill**. Illus. Michael Hampshire. Atheneum 1973. 10-14.

During a drought, Lupita and her American friend care for animals by what Lupita calls "magic." Lupita's secret cave becomes the source of water for her village when she creates her greatest "magic," revealing the cave's secret to the villagers. Contemporary Mexican setting.

Fry, Rosalie K. **Snowed Up**. Illus. Robin Jacques. FS & G 1970. 9-12.

Three children have a wonderful adventure when they are snowed up in a deserted farmhouse. American children will be delighted with the English idiom and the ingenuity of the English children. Robin Jacques' black and white sketches enhance Fry's exciting story.

Goody, Phyllis B. **Danny and the Anaconda**. Illus. Susan Beardsley. Exposition 1975. 7-10.

The story of how Danny, a young boy from California, ends up having the skin of an anaconda snake on his wall is only incidental to the bulk of information to be culled from this book. The snake originally lived in Venezuela, and was killed while Danny was visiting there. In telling how the snake came to be a wall-hanging, the author provides insight into customs, geography, and inhabitants of Venezuela.

Grol, Lini R. **The Bellfounder's Son**. Illus. Robert Quackenbush. Bobbs 1971. 7-11.

Three boys, as infants, are left on the doorstep of John Petersen, Holland's most widely respected bellfounder. They inherit the family name and become famous bellmakers themselves—one responsible for the size of the bells; another involved in their design; and the third specializing in the small bells whose sounds bring pleasure to all. Blue and white oversize illustrations with the look of delftware add to the quality of this book.

Hamilton-Merritt, Jane. **Boonmee and the Lucky White Elephant**. Illus. Phongsung. Scribner 1972. 8-12.

An appealing small Thai villager makes his lotus boat wish come true by helping to capture a baby white elephant, thus winning for his grandmother an opportunity to see her king. The writer and Thai artist evoke a feeling for Thailand in a moving story.

Hawes, Judy. **Goats Who Killed the Leopard**. T Y Crowell 1970. 8-12.

A fictional account of an Ethiopian shepherd boy and how he convinced his father to use modern medicines on his sheep and cattle rather than using the local witch doctor.

Helfman, Elizabeth S. **The Bushmen and Their Stories**. Seabury 1971. 9-12.

The bushmen and their struggle to exist on the Kalahari desert should be better understood as a result of reading this book. A short history of these small, often maligned people is included in the text, along with a collection of seventeen of their folktales. Excellent black and white drawings add to the flavor of the book.

Herman, Vic. **Juanito's Railroad in the Sky**. Illus. by the author. Golden Pr Western Pub 1976. 9-12.

The Mexicans still call the scenic route across the Sierra Madre the "Copper Canyon Trainride" and "The Eighth Wonder of the World;" but to the little Mexican boy Juanito it was "The Railroad in the Sky." In picture and prose the author relates the story of the construction of the rail tracks from the point of view of Juanito. The plot and characterizations are interesting, and the drawings handsome.

Ho, Minfong. **Sing to the Dawn**. Illus. Kwoncjan Ho. Lothrop 1975. 8-12.

Dawan, a young Thai girl, wins a scholarship. She faces the hostility of her brother, who placed second, and the chagrin of her father. The frustrations and hardships of life in a southeastern Asian village form the background for this story of Dawan's struggle to complete her education. This is an interesting introduction to another culture for the young reader.

Howard, Moses L. **The Ostrich Chase**. Illus. Barbara Seuling. HR & W 1974. 9-14.

When Khuana wants to hunt and shoot arrows, she has desires that are contrary to Bushmen traditions. Encouraged by her grandmother, the young Khuana secretly prepares her poisoned arrows to hunt the ostrich. The near tragedy that results and the grueling trip across the desert form the exciting plot. The customs, traditions, and emotions of the Bushmen are perceptively conveyed. Seuling's black and white sketches augment the text.

Howe, Irving, and Eliezer Greenberg, editors. **Yiddish Stories Old and New**. Holiday 1974. 12-up.

Half a dozen of the stories come from eminent writers, Aleichem, whose fiction inspired *Fiddler on the Roof*, and Isaac Bashevis Singer, whose books for children and adults have won many awards; the others are also distinguished. All suggest the flavor of Jewish life, a wry pathos, a homely devotion, a rich culture. Whether it be two small boys speculating hopefully over their "Hanukah Money" or a Gentile venturing a gift to a child of the Warsaw ghetto, each story is faithful to the spirit of those much enduring people. No illustrations. None are needed.

Kerr, Judith. **The Other Way Round**. Coward 1975. 11-up.

Based in part on personal experience, Ms. Kerr writes of a young girl of Jewish ancestry and her family forced to flee Germany at the onset of World War II. Anna, fifteen, her parents, and brother, Max, struggle to make a new life for themselves in war-torn London and finally win through. The appeal of this book lies in the affectionate portrayal of family living and the discoveries the young people make about themselves as they adjust to a new life.

Kingman, Lee. **The Meeting Post: A Story of Lapland**. Illus. Des Asmussen. T Y Crowell 1972. 7-9.

From his lonely hut in the Arctic young Matti is sent to school but worries about the grandmother he left. A tender, informative, and well-written story.

Laure, Jason. **Joi Bangla! The Children of Bangladesh**. Illus. by the author. FS & G 1974. 9-12.

Jason Laure, a journalist/photographer, went to Bangladesh in December 1971 to record the birth of a new nation. A year later he returned to photograph and write about nine boys and girls aged eleven to sixteen, representing a cross-section of the Bengali young. These profiles comprise a beautiful black and white photo essay.

Lifton, Betty Jean. **Jaguar, My Twin**. Illus. Ann Leggett. Atheneum 1976. 8-12.

Shen, a descendant of the Mayas, is delighted when he dreams that his twin spirit is a jaguar, but the schemes of the evil Manvel and the wicked shaman give him little time to relish the knowledge. A nice blend of traditional folk beliefs and contemporary living the young reader is sure to enjoy. This adventure story is set in rural Mexico.

Lifton, Betty Jean. **Return to Hiroshima**. Illus. by Eikoh Hosoe. Atheneum 1970. 11-up.

This book takes the reader back to the City of the Bomb. Twenty-five years later, the city and its people still bear terrible scars of the tragedy. The author, who has lived in Japan for the past fifteen years, tells the story of Hiroshima and its people in taut but compassionate prose. The powerful photos provide graphic accents to the account.

Lifton, Betty Jean, and Thomas C. Fox. **Children of Vietnam**. Illus. by Thomas C. Fox. Atheneum 1972. 12-up.

A timely and important account of the real and horrible effects upon a nation's children engulfed in military turmoil. Provides an excellent resource of stark reality and an inducement to critical thinking.

Little, Tom. **The Arab World in the 20th Century**. John Day 1972. 10-15.

A concise and fairly complete history of the Arab world in the twentieth century is presented in this book. Sub-heads help the reader and researcher locate specific subjects. The book is realistic and shows the Arab world as it was, is, and would like to be.

Lyon, Fred. **A Week in Windley's World: Hawaii**. CCPr Macmillan 1970. 7-11.

Another title in a series which tells about the everyday life of children in other parts of the world. Illustrated with photos, it traces Windley's activities during the typical week, from school to surfing. Vocabulary is easy, print large. Good for slow readers.

Monjo, F. N. **Pirates in Panama**. Illus. Wallace Tripp. S & S 1970. 9-12.

Next to his little friend Benito, and his burro, Mariposa, Brother John loves the altar in his church more than anything else in Panama. "We must have the most beautiful altar in the whole world," he explains. "Someday our altar must be covered with gold. From the angel to the floor. From top to bottom. Everywhere, everywhere, covered with gold." But when he sets out to collect gold, he hears from Don Luis, the terrified Governor of Panama, that Henry Morgan and a thousand pirates are coming to destroy the city. Tripp's illustrations capture the warmth, humor, and adventure of this legend that the people of Panama still tell today, hoping it may be true.

Nagenda, John. **Mukasa**. Illus. Charles Lilly. Macmillan 1973. 9-12.

Mukasa will not have to follow the traditional livelihood of his ancestors if his family can gather enough money for school fees. This well-written, engrossing book will be enjoyed by boys and girls alike. Beautifully illustrated.

Palmer, C. Everard. **Big Doc Bitteroot**. Bobbs 1971. 8-12.

When Doc Bitteroot, an itinerant operator of a medicine show, arrives in the Jamaican village of Kendal, the community is soon upset. Doc's flamboyant personality is pitted against the stolid seriousness of Nathan Berwick, the hard-working village leader. Human relationships are conveyed by the author in this moving, yet very funny narrative.

Paterson, Katherine. **The Master Puppeteer**. Illus. Haru Wells. T Y Crowell 1976. 10-14.

A thoroughly absorbing and authentic portrayal detailing aspects of the ancient Japanese art of puppetry. Much of the action revolves around the history and traditions of Bunraku puppet theatre. Set in eighteenth century Osaka, this moving story offers the reader a deep appreciation of the Japanese people and their rich cultural heritage, as well as an insight into how people, regardless of the era or country in which they live, may be affected by poverty and discontent.

Paul, Frances Lackey. **Kahtahah**. Illus. Ric Mūnoz. Alaska Northwest 1976. 9-12.

The author tells us Kahtahah is a real person, the narrative based on the everyday events in the life of a Tlingit Indian girl who lived in Southeast Alaska during the late nineteenth century. Ms. Paul wrote the book to help her fourth grade class of Indian children understand their own culture, and it offers much valuable and interesting information to readers of all races about the customs and traditions of this ancient people. The narrative is simple and straightforward, the style crisp, and the characters believable.

Raynor, Dorka. **This Is My Father and Me**. Illus. by the author. A Whitman 1973. 5-up.

Splendid, appealing photographs (black and white) show fathers and their young children in different countries of the world. Wordless, except for photo identifications.

Rice, Dorothy. **The Gypsy Laddie**. Illus. by the author. Atheneum 1972. 9-12.

The traditional Old English ballad with authentic spelling and vocabulary make this book appropriate for the middle elementary school child. It would extend the study of English history, folk music, or language evolution. Illustrations, vocabulary definitions, and a revelation of traditional values add to the usefulness of the book.

Sasek, M. **This Is Historic Britain**. Illus. by the author. Macmillan 1974. All ages.

Sasek's panoramic tour encompasses the many facets of this remarkable nation, from the mystery of Stonehenge to the contradiction of The New Place at Stratford-upon-Avon where Shakespeare was buried. Sasek's impressions of this land of fascinating contrasts are recorded with a keen eye and a sense of history. One of his finest.

Sharfman, Amalie. **Papa's Secret Chocolate Dessert**. Illus. Lilian Obligado. Lothrop 1972. 7-12.

A family restaurant in the country in France is the setting for a warm and strong story. Readers will respond to the food, the conflict, and the hero.

Singer, Julia. **We All Come from Someplace: Children of Puerto Rico**. Illus. by the author. Atheneum 1976. 8-12.

Puerto Rican children from different parts of the 125 x 35-mile island tell what it is like to live in their special area. The photo essay style of the book gives a clear picture of the geography, history, occupations, and people of that small country.

Spiegelman, Judith. **Dayapala of Ceylon**. Illus. Hector Sumathipala and Gamini Jayasinghe. Messner 1970. 10-12.

Dayapala lives in a country of strong family and religious ties. This story shows the day to day experiences of a country boy of Ceylon, including a special school trip to the very exciting parade which customarily ends the ten-day festival of Kandy Perahera.

Spiegelman, Judith. **Galong, River Boy of Thailand**. Messner 1970. 9-12.

Galong is a Thai boy who wishes to become a river boat pilot. The story tells of his river experiences while playing hooky from school. He is then apprenticed to a Buddhist monk and is influenced enough to see the value of returning to school. The many black and white photos help make Galong seem very real.

Sternberg, Martha. **Japan: A Week in Daisuke's World**. Illus. by Minoru Aoki. Macmillan 1973. 5-8.

This is a good beginning book for the young child to discover what his counterpart is like in Japan. Daisuke Araki is a seven-year-old Japanese boy who lives in Tokyo. The story relates the typical weekly routine of the youngster. Every page has at least one black and white photo on it.

Van Loon, Dirk. **Papeek**. Lippincott 1970. 9-12.

A believable account of a boy taming a wolf that trailed him home from a hunting expedition. The Eskimo traditions and courage show in Papeek's struggle toward manhood when he feeds the wolf against his father's wishes.

Van Stockum, Hilda. **Penengro**. Illus. by the author. FS & G 1972. 11-15.

When Rory O'Malley finds a home with the gypsies, a new world opens up to both Rory and the reader. Hilda Van Stockum vividly portrays the love, loyalty, and wisdom of the gypsies, whose values Rory frequently contrasts with his traditional values. Just as the gypsies respect all living things in nature, so does the author respect all human beings. The exciting novel displays the author's writing ability and it is also filled with understanding and the appeal of wanderlust.

Zolotow, Charlotte. **A Week in Lateef's World: India**. CCPr Macmillan 1970. 5-8.

Lateef, along with brother, sisters, parents and grandparents, lives in Kashmir in the kitchen of the family's houseboat, which is rented to the tourists. Selection and quality of the photographs are excellent. The text is simple and follows the family, living quarters, father's occupation, school experience, and recreation line of the series.

Science Fiction

Baum, Thomas. **It Looks Alive to Me!** HarpJ Har-Row 1976. 11-up.

An adventure-filled science fantasy set in the American Museum of Natural History in New York City. The story involves a teenage boy and girl and their friendship with such characters as famous scientists from the past, supernatural creatures, personalities from ancient Egypt and from other planets.

Biemiller, Carl L. **Escape from the Crater**. Doubleday 1974. 10-14.

Humor mixed with exciting adventure make this science fiction story well worth reading. The writer's knowledge of the sea, energy, and geology is evident and makes the tale seem very realistic. The hydronauts, the four-footed otter-like Kirls, and the revived long-dead U.S. army major all add to the exciting plot.

Bova, Ben. **Flight of Exiles**. Dutton 1972. 12-up.

A combination mystery-science fiction story that keeps one involved until the last moment. The science fiction element could be stronger, but Bova writes a good book.

Brodkin, Sylvia Z., and Elizabeth J. Pearson, editors. **Science Fiction**. Lothrop 1973. 12-up.

The editors have collected some of the best examples of science fiction by authors like Arthur C. Clarke, Isaac Asimov, Ray Bradbury, and Sylvia Plath. Using poems, short stories, and paintings, these artists explore time and space travel, new worlds, and creatures of the future.

Campbell, John W. (edited by Lester Del Rey). **The Best of John W. Campbell**. Ballantine 1976. 10-up.

In his introduction the editor remarks that the late John Campbell was years ahead of his age both in the quality of his writing at a time when science fiction was considered pulp-magazine fare, and in his views about the importance of space explorations. Certainly the eleven short stories and the essay on "Space for Industry" are of a very high calibre. The excitement and suspense Mr. Campbell generates in his stories make this a book that can be recommended to the more mature reader of elementary school age.

Christopher, John. **Science Fiction Trilogy One**. Collier Macmillan 1974. 8-12.

Includes three books involving the same characters: (1) *The White Mountains*; (2) *The City of Gold and Lead*; and (3) *The Pool of Fire*. All are narrated by a young boy, Will, and tell of his exploits with his friends Henry and Jean-Paul on earth 100 years hence. They have no knowledge of what destroyed the civilization we now know, and are ruled by Tripods, dome-like metal structures on three long legs with tentacles that can reach out and destroy. Engrossing reading for young science-fiction fans.

Curry, Jane Louise. **The Lost Farm**. Illus. Charles Robinson. Atheneum 1974. 8-12.

There is lots of excitement in this book about Pete MacCubbin, his thieving father "Trashbin," and his hard-working grandmother. An unscrupulous professor Lilliput uses his invention, the reducer, to shrink the MacCubbins and their farm to miniature size. How they overcome the ensuing problems makes for many thrilling pages in this fast paced story.

Earnshaw, Brian. **Dragonfall 5 and the Empty Planet**. Illus. Simon Stern. Lothrop 1976. 7-11.

The third in the series of Dragonfall 5 stories. Tim, Sanchez, and their Flying Hound Dog, Jerk, explore the mysteries of the Empty Planet as they search for their missing classmates. How they dislodge the Singing Stones, rescue Jerk from the scissor-worts, and other marvelous events make for another fast paced adventure in outer space that should not be missed.

Earnshaw, Brian. **Dragonfall 5 and the Space Cowboys**. Illus. Simon Stern. Lothrop 1975. 8-12.

The crew of the starship, *Dragonfall 5*, encounters adventure, cattle rustlers, and ingenious contraptions in outer space while solving a mystery that has plagued the ranchers back on earth. Imaginative black and white sketches add much to the fun of the story.

Ellis, Ella Thorp. **Hallelujah**. Illus. Ginny McWilliams. Atheneum 1976. 11-up.

Andrea and her stepbrother, Phillip, are transported with the mysterious stranger, Piro, to the planet Hallelujah, where they are objects of curiosity to the inhabitants. In order to return home they journey through Animalaurus, across the sea, over a desert, and up the mountains pursued by strange Cloud Music. This is a well-written, nicely illustrated piece of science fiction that holds one's interest all the way.

Elwood, Roger, editor. **Future Kin: Eight Science Fiction Stories**. Doubleday 1974. 10-14.

Eight varied science fiction stories, all concerning young people of the future, are contained in this valuable volume. The stories range from Green's tale of magnetoslide, sport of the future, to Anvil's description of hunting in a world populated with many frightening creatures. Fast paced action should hold the young reader.

Elwood, Roger, editor. **Lerner Science Fiction Series: The Tunnel and Other Stories**. Lerner Pubns 1974. 10-up.

An excellent series of eight books which fulfills a need for science fiction at the lower levels of elementary school. Approximately a fifth grade readability level allows for exciting adventures. Technology, time, star travel, and mind control are just a few areas covered by various quality writers.

Engdahl, Sylvia. **This Star Shall Abide**. Illus. Richard Cuffari. Atheneum 1972. 11-up.

This is the first of two books dealing with Noren, his strange planet, and his unusual civilization. Plausible and exciting reading in a polished style.

Engdahl, Sylvia, and Rick Roberson. **Universe Ahead: Stories of the Future**. Illus. Richard Cuffari. Atheneum 1975. 10-up.

An anthology of science fiction stories chosen to appeal to teens who may not have read many books about the "future." One of the co-authors, Rick Roberson, is a college student training to be a scientist; he credits his reading of science fiction with his present interest in scientific principles. There are no ray guns or green-eyed monsters in this book, but, rather, a glimpse of what the future universe could be.

Harris, Christie. **Sky Man on the Totem Pole?** Illus. Douglas Tait. Atheneum 1975. 9-12.

The author explores the Indian legend of Temlahan, the Man-from-the-Sky whose garments caught the sun "like licking tongues of fire," and speculates whether, in view of space age knowledge, he was a being from outer space. A fascinating tale that captures the flavor of the old myth and leaves the reader much to ponder about the basis of many old legends and folktales.

Key, Alexander. **The Magic Meadow**. Westminster 1975. 8-12.

Brick, Charlie Pill, Diz Dobie, Princess, and Lily Rose are five crippled children who live in Ward Nine at Belleview. They learn to pick up each other's thoughts and feelings to a certain extent. Then Brick, who believes that people can do anything if they want to and try hard, learns to teleport himself and believes strongly enough that he can take the others, one at a time, with him. Suspense mounts as the determined friends find a better place in time and space.

Knight, Damon, editor. **Tomorrow and Tomorrow**. S & S 1973. 12-up.

An excellent collection of some of the finest, most imaginative science fiction printed. The intent is to show that change is the only thing that is permanent, and in this day of "Future Shock" what better collection could we seek?

McCaffrey, Anne. **Dragonsong**. Atheneum 1976. 10-14.

Not to be allowed to become a Harper was to Menolly the worst of fates, more to be feared than the dreadful Threadfall that plagued her planet of Pern at 200-year intervals. Fleeing the Sea Hold she befriends nine fire lizards and with them seeks her destiny. Ms. McCaffrey creates a mythical world in space that will spellbind devotees of science fiction.

Morressy, John. **The Humans of Ziax II**. Illus. Stan Skardinski. Walker & Co 1974. 8-12.

An unusually fine science fiction book for young readers. Toren, an earth child, becomes part of an alien culture on a new planet and is made aware of some of the conflicting values of our culture. Fast paced and adventurous, it is a good story as well. The only weak point is the illustrations which actually detract from the story.

Norton, André. **Exiles of the Stars**. Illus. Robin Jacques. Viking Pr 1971. 12-up.

An involved, convoluted story that leans heavily on knowledge of the preceding book, *Moon of Three Rings*.

Norton, André. **Outside**. Illus. Bernard Colonna. Camelot Avon 1976. 10-13.

"When Little's Big the Time has come. For men to cast their final sum"—the Rhyming Man tells Kristie and her brother Lew in this fantasy of two children trapped in a future world. Among the last survivors of a polluted earth, they seek to understand Outside and to rebuild London Bridge. The allegory of a second chance for mankind may escape some readers, but the plot is interesting enough to keep them reading.

Philipe, Anne. **Atom, the Little Moon Monkey**. Illus. Jacqueline Duheme. Quist 1970. 9-15.

Told from the viewpoint of an experimental monkey, the reader is exposed to a compelling narration that has no happy ending regarding humans: that what may be pleasant for one, may be unpleasant for another. The science-fiction setting is illustrated with striking, stylized paintings in full color.

Reynolds, Pamela. **Earth Times Two**. Lothrop 1970. 10-up.

A fascinating story of two worlds existing simultaneously, Earth and Terra, and the adventures of two teenagers who are teleported to Terra. The story has the elements of good mystery as well as science fiction. The social concerns of overpopulation and the effect of science on mankind are explored. The ending could be better developed but it is good reading.

Ripkins, Martin, and Hans Stempel. **Andromedar SR 1**. Illus. Heinz Edelman. Quist 1971. 9-12.

Animal personifications and detailed surrealistic illustrations in full color and black and white are combined to tell a science fantasy and comment on the struggle of goodness and humanity against the evils of the desire for power.

Slobodkin, Louis. **The Space Ship Returns to the Apple Tree**. Collier Macmillan 1972. 9-12.

Not really science fiction, Slobodkin's books qualify as fantasy. These books do not contain good science but they are popular as stories with many intermediate level readers.

Watson, Simon. **No Man's Land**. Greenwillow Bks 1976. 8-12.

A suspense-filled futuristic book of how a monstrous robot of unbelievable strength and intelligence is overpowered by a young man and his friends. These friends prove to be very determined people who believe in holding on to some valued traditions.

Wibberly, Leonard. Journey to Untor. FS & G 1970. 12-up.

For mature readers with an interest in fantasy and a good grasp of science, this would be a good book. Seven humans are transported to Untor, a strange planet, and confront many trials before reaching the end of their journey. A classic tale of the human search for truth.

Sports

Ayars, James S. **Track Comes to Lonesome Point**. Dutton 1973. 9-11.

The junior high boys of Lonesome Point are sports-minded, but they can't win baseball games. They trade baseball for track, but they have no equipment and no coach. Their trials and tribulations in training and in finding a coach provide most of the excitement. Add a girl track star for a coach, get the boys into scholastic competition, and the tension mounts. The author blends writing skill and a love of sports to develop a story that will appeal especially to boys. Girls will be delighted with the coach.

Bach, Alice. **The Meat in the Sandwich**. HarpJ Har-Row 1975. 10-12.

A convincing, first-person account of a ten-year-old boy who yearns to be best at something, preferably at sports like the new boy next door. Events and relationships lead to personal insights and a greater appreciation of his family. Although the plot is rather pedestrian, issues such as sibling and family relationships, sex roles, and values are handled effectively. The episodes centering on soccer and hockey will also appeal to many young readers.

Carol, Bill J. **High Fly to Center**. Steck-V 1972. 9-12.

Mickey Ortega is a Little League ball player determined to make the big leagues. His love for baseball causes problems as he runs away from the lake where he has been vacationing with his family in order to play more baseball at home. Fine suspense for a sports-type story.

Christopher, Matt. **Front Court Hex**. Illus. Byron Goto. Little 1974. 7-10.

The fascination of the occult seeps into sports stories for the young. Basketball and a proclaimed warlock intermingle in a fast-moving story of suspense and sport. Big print and lots of dialogue make it easy reading for third graders.

Christopher, Matt. **Glue Fingers**. Illus. Jim Venable. Little 1975. 7-10.

Billy Joe, a fine pass-receiver, refuses to play football with anyone except his brothers. He is afraid that his peers will laugh at him because he stutters. Christopher handles the speech problem in a sports story that will appeal to boys with or without speech difficulties.

Christopher, Matt. **Mystery Coach**. Illus. Harvey Kidder. Little 1973. 9-11.

The Blazers Baseball Team is having problems, not the least of which is their coach (who doesn't seem to care whether the team wins or loses). A "mystery" coach who telephones the boys and offers advice enters the picture. The players learn to play together and finally discover the identity of the mysterious helper.

Christopher, Matt. **The Team That Stopped Moving**. Illus. Byron Goto. Little 1975. 8-10.

Dick Farrar's baseball team isn't doing too well until Dick meets the wizard Jack Wanda. Jack has the power to suspend all action while he explains how a certain play should be made. Jack's help enables Dick's team to make strides in its ball-playing ability.

Corbett, Scott. **The Home Run Trick**. Illus. Paul Galdone. Little 1973. 8-12.

In the course of the story everyone wins, but there are numerous crises and plenty of humor. The boys try to use magic to avoid having to play against a team of girls.

Fenner, Phyllis, compiler. **Lift Line**. Morrow 1976. 9-14.

These ten short stories of downhill and cross-country skiing introduce the reader to the danger and excitement of these popular sports. Authors include John Updike and B. J. Chute writing about avalanches, storms, and the perils that humans inflict upon one another. Adventure stories that will capture the imaginations of both skier and nonskier.

Gault, William Campbell. **The Big Stick**. Dutton 1975. 9-12.

Hockey can be a violent sport; that is brought out in this fast-paced story by Gault. Rusty Todd is the hero of the book as he battles his way up in the sports world to a starting position for the major league "New York Raiders." Rusty not only has to fight opposing skaters, but he also has to work hard to control his temper. This book is action-filled from beginning to end.

Gault, William Campbell. **The Last Lap**. Dutton 1972. 10-12.

Stock car racing is the book's focus, but the people are more important than in most racing stories. The jargon demands a reader acquainted with the subject.

Gault, William Campbell. **Quarterback Gamble**. Dutton 1970. 10-12.

Jug Elroy, son of a professional football player, always had a burning desire to be a pro quarterback. The story follows his career from a small Wisconsin high school to a small Wisconsin college to the American Football League. His rise to fame is climaxed in the championship game.

Gault, William Campbell. **Showboat in the Backcourt**. Dutton 1976. 10-14.

The message comes out loud and clear: Basketball is a team game—not an arena for one man to function as a star, entertainer, and performer. In this easy-to-read story two friends, one black and one white, play basketball together from high school through college and the pro championships.

Gault, William Campbell. **The Underground Skipper**. Dutton 1975. 9-12.

Often sports stories are trite and boring, but this one is well written, amusing, and exciting. Mike Ryan is an old veteran ballplayer whose job of managing the "New York Titans" is on the line. His problems, especially with the young players, are many. How he solves them, with the aid of his wife, makes interesting reading.

Greene, Constance C. **The Ears of Louis**. Illus. Nola Langner. Viking Pr 1974. 8-12.

A fun-filled story about ten-year-old Louis, who is teased and taunted by his peers because of his big ears. He is driven to wearing a football helmet day and night, hoping this might flatten his ears. One day, quite by accident, he plays football with the sixth graders. When he proves to be a great runner he is asked to join their team and learns to think more positively about himself.

Gutman, Bill. **My Father, the Coach and Other Sports Stories**. Messner 1976. 13-up.

A collection of short sports fiction stories, all by Gutman, each dealing with a typical teenage dilemma. This is a good book for young sports enthusiasts who want more than a how-to-play book.

Honig, Donald. **Way to Go Teddy!** Watts 1973. 10-12.

Baseball in the big leagues is glamorous, but this tale relates the challenges a young player must face in "Class D" ball. Will have must appeal for readers with an interest in baseball. Stronger than the typical sports story.

Jackson, C. Paul. **Beginner under the Backboards**. Illus. Ned Butterfield. Hastings 1974. 10-14.

Slats has the size and ability to become a fine junior high basketball player, but has to overcome his clumsiness and his lack of confidence to make the grade. His friend Ron Walker and his own effort help make Slats the ball player that he wants to be.

Jackson C. Paul. **Fifth Inning Fade-Out**. Illus. Floyd Torbert. Hastings 1972. 8-12.

Joe Mancin, twelve-year-old pitcher in the Khoury league, overcomes his problem of not being able to pitch more than five innings a game in this rapid-paced baseball story. Besides telling a good story, the book is loaded with baseball information.

Jacobs, Helen Hull. **The Tennis Machine**. Scribner 1972. 10-up.

Written by a former tennis star, the story is built on a number of conflicts. The girl, her father, a guilty conscience, and fierce competition contribute to a high pitch in dramatic action.

Keith, Harold. **Brief Garland**. T Y Crowell 1971. 12-up.

Girls' basketball is a part of high school competitions in some states. Keith tells a dramatic tale of the personal problems of the coach, his team, and his school colleagues.

Keith, Harold. **The Runt of Rodgers School**. Lippincott 1971. 8-12.

Harold Keith develops an exciting sports story in which Bennie, a new boy in town and a runt, is the hero. The author's understanding of boys and their needs is apparent. The plot is complicated enough to satisfy the older child, yet the story is developed so logically that the younger child's interest will be maintained.

Lee, Robert C. **It's a Mile from Here to Glory**. Little 1972. 9-up.

A boy who has no apparent physical talents goes on to become a track star. The hero is high school age. The writing is better than the message.

Madden, Betsy. **The All-America Coeds**. Criterion Bks 1971. 10-12.

The subject is high school girls' basketball, and the story builds toward competition with the boys' team. Easy reading will make it popular with pre-teens who like the contemporary issues in their stories.

Maxwell, R. H. **Cowboy on Ice**. Illus. Dale King. Childrens 1975. 9-12.

New in town, a young boy tries to impress people and cover his mistakes with a series of lies. When his deceptions are discovered, he is rejected by his teammates. Forced to face reality, the boy learns the value of honesty and sportsmanship. A timely adventure story for hockey buffs.

Neigoff, Mike. **Runner-Up**. Illus. Fred Irvin. A Whitman 1975. 9-12.

Fear of losing keeps Gary from participation in any kind of competition. The plot reveals how Gary becomes involved in track and how he overcomes his fear of losing as he develops his track skills. The theme is important and can help a child to develop his attitudes toward any kind of competitive activity.

Neigoff, Mike. **Ski Run**. Illus. Fred Irvin. A Whitman 1972. 9-13.

Rick Bennett is angry because his father must leave for a year on a business trip and therefore won't be able to ski with Rick as he promised. In this sports story Rick learns to ski, and more important, he learns to control his emotions.

Radlauer, Ed, and Dan Radlauer. **Motorcycle Moto Cross School**. Illus. by the authors. Watts 1975. 10-up.

Larry Kirton usually came in last as a motorcycle racer and picked up the name "Last Place Larry." He decided to enroll in the Moto Cross school, and after two days of instruction he picked up enough pointers to soon win a third-place trophy. A colored photograph on every other page emphasizes the text and adds to the reader's interest.

Renick, Marion. **Five Points for Hockey**. Scribner 1973. 7-11.

Stan gets into more trouble than most boys, usually a result of neglect while he is busy pursuing his next big project. Good humor, conversation, and action will appeal to listeners and to readers. Combines 4-H, hockey, and dog training in a plausible way.

Riddell, J. S. **Face-Off at Center Ice**. Steck-V 1973. 10-14.

This is a fine book for the hockey fan. Many of the intricacies of the sport and how it is played are detailed. The story line revolves around two good friends whose friendship is deteriorating as a result of a new hockey coach leading their team.

Ross, Frank, Jr. **Car Racing against the Clock**. Lothrop 1976. 10-14.

Indianapolis Speedway buffs will devour this history of famous racing cars and their drivers. Beginning with the 1898 speed record of thirty-nine miles per hour to the present record of over 600 miles per hour, Mr. Ross cites a litany of world speedsters and the races that earned them fame. Of particular interest is a chronology of world land-speed records.

Rubin, Jeff, and Rick Rael. **Baseball Brothers**. Illus. Sandy Kossin. Lothrop 1976. 7-11.

What kid wouldn't want to see Hank Aaron, home run king, play? Clarence and James plot and scheme their way into the baseball park, and their shenanigans make for good reading. A lively text about a dream-come-true and droll illustrations are sure to appeal to the sandlot crowd.

Rydberg, Ernie. **Footsy**. Illus. Charles Shaw. Bobbs 1973. 10-12.

Skip Peterson, basketball center at Temple High, is given the name "Footsy," because of his clumsiness. Tripping is only one of Skip's problems, though, as he become innocently involved in a stolen car racket. The story blends elements of sports, mystery and humor.

Scholz, Jackson. **Hot-Corner Hank**. Morrow 1970. 12-up.

"Hot Corner Hank" was a fine college baseball player who had a second major interest, a career in restaurant management, his father's business. The story revolves around the conflict in Hank's mind, whether to try to be a "big-league" ball player despite the odds or to forget baseball and go directly to work in the restaurant business. Sports fans should enjoy it.

Shepard, Ray Anthony. **Sneakers**. Dutton 1973. 9-11.

Chuck is having problems getting along with Craig, the team quarterback. This adds to his concerns about being bused into a white area school. Chuck wants to prove to himself and to the others in the school that he is a superior football player. To do this he is convinced that he needs new sneakers to improve his running ability. How the sneakers complicate matters makes a lively story.

Slote, Alfred. **The Biggest Victory**. Lippincott 1972. 9-12.

Told in first person, the story is one of conflict between a father who wants his eleven-year-old son to be a good baseball player and the son who wants to fish. The outcome is predictable, but the episodes do have appeal.

Slote, Alfred. **Hang Tough, Paul Mather**. Lippincott 1973. 9-12.

This is a sports story with a different twist. Paul Mather loves baseball, is a great pitcher, but is inflicted with an incurable blood disease. An understanding doctor helps Paul to comprehend his misfortune. The story is warm and believable.

Slote, Alfred. **Matt Gargan's Boy**. Lippincott 1975. 9-12.

A well-written and introspective story of young Danny Gargan, eleven years old, an avid baseball player and son of a former major league ball player. Danny faces the challenges of a young girl who wants to play on his team and his divorced mother, who becomes interested in the girl's father. Lots of baseball action in this one.

Slote, Alfred. **Stranger on the Ball Club**. Illus. Ned Butterfield. Lippincott 1970. 7-12.

Tim moves to a new state and consequently has many adjustments to make. Lying makes things worse for him. Baseball is the medium that enables him to be accepted by the other boys in his school.

Taves, Isabella. **Not Bad for a Girl**. M Evans 1972. 9-13.

This story of a girl who wants to play little league baseball is based on an actual incident. Her presence on the team brings out unbelievably cruel behavior from the adults in town, behavior which is imitated by their children. The newspaper reporter style adds to the feeling of currency and objectivity. Sharon's story should be used as evidence of the need for women's liberation and equal rights, although it deals with events more than with Sharon's feelings.

Towne, Mary. **First Serve**. Atheneum 1976. 8-12.

Contemporary names and places in this book add credibility to the efforts of Dulcie to perfect her tennis game and get to the Forest Hills tournament. She is only an average player, content to let her sister take the laurels in tennis; but that changes when a former pro player notices her and gives her lessons. More difficult than perfecting her game is the thought of defeating her sister.

Additional titles of recommended novels and short stories are:

Adventure

Anderson, Lonzo. **Zeb**. Knopf 1966. 9-14.

Ball, Zachary. **Bristle Face**. Holiday 1962. 11-15.

Dalgliesh, Alice. **The Bears on Hemlock Mountain**. Scribner 1952. 7-9.

Hamilton, Virginia. **The House of Dies Drear**. Macmillan 1968. 10-up.

Houston, James. **Tikta'Liktak**. HarBraceJ 1965. 10-14.

Ipcar, Dahlov. **General Felice**. McGraw 1967. 8-12.

Keeping, Charles. **Alfie Finds "The Other Side of the World"**. Watts 1968. 6-10.

Sutcliff, Rosemary. **Beowulf**. Dutton 1962. 12 up.

Valens, Evans G. **Wildfire**. World Pubns 1963. 9-12.

Van der Loeff, A. Rutgers. **Oregon at Last!** Morrow 1961. 10-14.

Animals

Atwater, Richard and Florence Atwater. **Mr. Popper's Penguins**. Little 1968. 9-12.

Boston, Lucy. **Stranger at Green Knowe**. HarBraceJ 1961. 9-11.

Burnford, Sheila. **The Incredible Journey**. Little 1961. 9-up.

Cleary, Beverly. **Ribsy**. Morrow 1964. 8-12.

George, Jean Craighead. **Julie of the Wolves**. HarpJ Har-Row 1972. 12-up.

George, Jean Craighead. **The Moon of the Gray Wolves**. T Y Crowell 1969. 8-12.

Henry, Marguerite. **King of the Wind**. Rand 1948. 10-12.

Henry, Marguerite. **Stormy, Misty's Foal**. Rand 1963. 8-11.

Henry, Marguerite. **White Stallion of Lipizza**. Rand 1964. 9-12.

Holling, Holling C. **Pagoo**. HM 1957. 8-12.

Morey, Walter. **Gentle Ben**. Dutton 1965. 10-14.

Contemporary Life

Cleaver, Vera and Bill Cleaver. **Where the Lilies Bloom**. Lippincott 1969. 12-up.

Clymer, Eleanor. **My Brother Stevie**. HR & W 1968. 10-14.

Cunningham, Julia. **Dorp Dead**. Pantheon 1965. 10-up.

Donovan, John. **I'll Get There. It Better Be Worth the Trip**. HarpJ Har-Row 1969. 10-14.

Fitzhugh, Louise. **Harriet the Spy**. Harper 1964. 10-14.

Fox, Paula. **How Many Miles to Babylon?** White 1967. 9-12.

Friis-Baastad, Babbis. **Don't Take Teddy**. Scribner 1967. 10-17.

George, Jean Craighead. **Hold Zero!** T Y Crowell 1966. 10-12.

George, Jean Craighead. **My Side of the Mountain**. Dutton 1959. 10-14.

Hentoff, Nat. **Jazz Country**. Harper 1965. 10-16.

Neufeld, John. **Edgar Allen**. Phillips 1968. 10-14.

Neville, Emily C. **It's Like This, Cat**. HarpJ Har-Row 1963. 12-up.

Rodman, Bella. **Lions in the Way**. Follett 1966. 10-14.

Stone, A. Harris. **Last Free Bird**. P-H 1967. 6-12.

Witheridge, Elizabeth. **Dead End Bluff**. Atheneum 1966. 9-12.

Ethnic Groups

Craig, John. **No Word for Good-Bye**. Coward 1971. 12-16.

Estes, Eleanor. **The Hundred Dresses**. HarBraceJ 1944. 10-12.

Harris, Christie. **Raven's Cry**. Atheneum 1966. 10-14.

Lewiton, Mina. **Candita's Choice**. HarpJ Har-Row 1959. 9-12.

Weik, Mary Hays. **The Jazz Man**. Atheneum 1966. 8-12.

Fantasy

Aiken, Joan. **The Wolves of Willoughby Chase**. Doubleday 1963. 9-14.

Alexander, Lloyd. **The High King**. HR & W 1968. 9-14.

Babbitt, Natalie. **The Search for Delicious**. FS & G 1969. 8-12.

Boston, Lucy M. **Treasure of Green Knowe**. HarBraceJ 1958. 9-12.

Butterworth, Oliver. **The Enormous Egg**. Little 1956. 9-12.

Carroll, Lewis. **Alice's Adventures in Wonderland and Through the Looking Glass**. Macmillan 1923. 10-12.

Clarke, Pauline. **The Return of the Twelves**. Coward 1963. 10-14.

Fleming, Ian. **Chitty-Chitty-Bang-Bang: The Magical Car**. Random 1964. 5-10.

Grahame, Kenneth. **The Wind in the Willows**. Scribner 1954. 10-up.

Hunter, Kristin. **The Soul Brothers and Sister Lou**. Scribner 1968. 12-up.

Jarrell, Randall. **The Animal Family**. Pantheon 1965. 10-14.

Kendall, Carol. **The Gammage Cup**. HarBraceJ 1959. 8-12.

LeGuin, Ursula K. **Wizard of Earthsea**. Parnassus 1968. 10-up.

Lindgren, Astrid. **Pippi Longstocking**. Viking Pr 1950. 9-11.

MacDonald, George. **The Light Princess**. T Y Crowell 1962. 6-10.

Merrill, Jean. **The Pushcart War**. Scott 1964. 10-14.

Milne, A. A. **Winnie the Pooh**. Dutton 1926. 7-10.

Norton, Mary. **The Borrowers**. HarBraceJ 1953. 9-12.

Ormondroyd, Edward. **Time at the Top**. Parnassus 1963. 10-14.

Pearce, A. Philippa. **Tom's Midnight Garden**. Lippincott 1958. 10-13.

Pène du Bois, William. **The Twenty-one Balloons**. Viking Pr 1947. 8-12.

Sandburg, Carl. **Rootabaga Stories**. HarBraceJ 1922. 9-15.

Sauer, Julia. **Fog Magic**. Viking Pr 1943. 9-12.

Thurber, James. **Many Moons**. HarBraceJ 1943. 5-up.

Tolkien, J. R. R. **The Hobbit**. HM 1938. 9-up.

White, E. B. **Charlotte's Web**. HarpJ Har-Row 1952. 10-12.

Growing Up

Alcott, Louisa May. **Little Women**. T Y Crowell 1955. 10-16.

Brink, Carol Ryrie. **Caddie Woodlawn**. Macmillan 1935. 10-12.

Burch, Robert. **Queenie Peavey**. Viking Pr 1966. 10-14.

Fritz, Jean. **The Cabin Faced West**. Coward 1958. 8-12.

Hunt, Irene. **Up a Road Slowly**. Follett 1966. 12-up.

Jackson, Jacqueline. **The Taste of Spruce Gum**. Little 1966. 11-14.

Little, Jean. **Mine for Keeps**. Little 1962. 9-12.

Wersba, Barbara. **The Dream Watcher**. Atheneum 1968. 12-15.

Historical

Armstrong, William. **Sounder**. HarpJ Har-Row 1969. 12-up.

Bulla, Clyde Robert. **John Billington, Friend of Squanto**. T Y Crowell 1956. 8-11.

Burchard, Peter. **Jed**. Coward 1960. 9-12.

Collier, James L. and Christopher Collier. **My Brother Sam Is Dead**. Four Winds Schol Bk Serv 1974. 12-up.

Fisher, Aileen. **The Lantern in the Window**. Hale 1957. 7-10.

Forbes, Esther. **Johnny Tremain**. HM 1943. 12-16.

Forman, James. **The Traitors**. FS & G 1970. 12-16.

Fritz, Jean. **Brady**. Coward 1960. 10-14.

Harrington, M. R. **The Iroquois Trail**. Rutgers U Pr 1965. 10-up.

Haugaard, Erik. **The Little Fishes**. HM 1967. 12-up.

Hunt, Irene. **Across Five Aprils**. Follett 1964. 10-14.

Keith, Harold. **Rifles for Watie**. T Y Crowell 1957. 10-15.

Macaulay, David. **Pyramid**. HM 1975. 12-up.

McGraw, Eloise J. **The Golden Goblet**. Coward 1961. 11-14.

O'Dell, Scott. **Island of the Blue Dolphins**. HM 1960. 11-14.

Peck, Robert Newton. **Fawn: A Novel**. Little 1975. 12-up.

Peck, Robert Newton. **Hang for Treason**. Doubleday 1976. 12-up.

Picard, Barbara L. **Lost John**. Criterion Bks 1963. 10-14.

Robbins, Ruth. **The Emperor and the Drummer Boy**. Parnassus 1962. 9-12.

Speare, Elizabeth George. **The Bronze Bow**. HM 1961. 11-14.

Speare, Elizabeth George. **The Witch of Blackbird Pond**. HM 1958. 12-16.

Van Stockum, Hilda. **The Winged Watchman**. FS & G 1962. 8-12.

Walsh, Jill Paton. **Fireweed**. FS & G 1969. 12-up.

Wilder, Laura Ingalls. **Little House in the Big Woods**. HarpJ Har-Row 1953. 9-12.

Mystery

Baudouy, Michel-Aimé. **Secret of the Hidden Painting**. HarBraceJ 1962. 10-12.

Boston, L. M. **An Enemy at Green Knowe**. HarBraceJ 1964. 9-12.

Garfield, Leon. **Mister Corbett's Ghost**. Pantheon 1968. 9-12.

Holman, Felice. **Elizabeth and the Marsh Mystery**. Macmillan 1966. 5-8.

L'Engle, Madeline. **Arm of the Starfish**. FS & G 1965. 12-up.

Pène du Bois, William. **The Alligator Case**. HarpJ Har-Row 1965. 9-12.

Sobol, Donald J. **Encyclopedia Brown: Boy Detective**. Nelson 1963. 8-12.

Wilkinson, Burke. **Cry Spy**. Bradbury Pr 1969. 12-16.

Other Lands and Peoples

Arora, Shirley L. **What Then, Raman?** Follett 1960. 9-14.

De Jong, Meindert. **Far Out the Long Canal**. HarpJ Har-Row 1964. 8-12.

Dunn, Mary Lois. **The Man in the Box: A Story from Vietnam**. McGraw 1968. 12-up.

Godden, Rumer. **Miss Happiness and Miss Flower**. Viking Pr 1961. 8-10.

Haugaard, Erik. **Hakon of Rogen's Saga**. HM 1963. 10-14.

Ishii, Momoko. **The Doll's Day for Yoshiko**. Follett 1966. 8-10.

Ish-Kishor, Sulamith. **Boy of Old Prague**. Pantheon 1963. 10-14.

O'Dell, Scott. **The Black Pearl**. HM 1967. 10-up.

Wojciechowska, Maia. **Shadow of a Bull**. Atheneum 1964. 10-13.

Yashima, Taro. **Crow Boy**. Viking Pr 1955. 6-12.

Science Fiction

Engdahl, Sylvia L. **Beyond the Tomorrow Mountains**. Atheneum 1973. 12-up.

Heinlein, Robert. **Time for the Stars**. Scribner 1956. 11-up.

L'Engle, Madeleine. **A Wrinkle in Time**. FS & G 1962. 10-14.

L'Engle, Madeleine. **The Young Unicorns**. FS & G 1968. 12-up.

Verne, Jules. **Around the World in Eighty Days**. Childrens 1969. 12-up.

Verne, Jules. **Twenty Thousand Leagues Under the Sea**. Scribner 1925. 12-up.

Wells, H. G. **The Time Machine and the Invisible Man**. Childrens 1969. 12-up.

POETRY

Anthologies

Adams, Adrienne, compiler. **Poetry of Earth**. Illus. by the compiler. Scribner 1972. All ages.

Across spacious earth-colored pages Ms. Adams sends an exaltation of earth's creatures swooping, crawling, and quietly basking in strong, graceful pictures and various well-chosen poems. This book should go to science classes, be read aloud in literature classes and be cherished at home.

Alderson, Brian, compiler. **Cakes and Custard**. Illus. Helen Oxenbury. Morrow 1975. All ages.

This is a collection of playground and nursery rhymes that will delight child and teacher alike. Though many are well known, others, like the verse of the title, are less familiar and all are aimed at tickling the child's fancy whether sung or read aloud. The colored illustrations by Ms. Oxenbury are enchanting and will lure beginning readers into their own explorations.

Beerman, Miriam, compiler and illustrator. **The Enduring Beast**. Doubleday 1972. 10-up.

A stunning specialized anthology of wide-ranging animal poems by authors such as William Blake and Emily Dickinson, Marianne Moore and Daniel Berrigan. Powerful expressionistic paintings perfectly balance the vivid language, the generous spacing, and the culminating force of this collection.

Blegvad, Lenore, compiler. **Hark! Hark! The Dogs Do Bark: And Other Rhymes about Dogs**. Illus. Erik Blegvad. McElderry Bk Atheneum 1976. 4-8.

A selection of rhymes—some old, some new—about dogs. Intricately detailed illustrations give the book a sense of being timeless. Familiar nursery rhymes mixed with lesser known poems make a valuable collection.

Blegvad, Lenore, compiler. **Mittens for Kittens: And Other Rhymes about Cats**. Illus. Erik Blegvad. McElderry Bk Atheneum 1974. 3-8.

The majority of these twenty-five selections are well-known old English rhymes, although a few will probably be unfamiliar. Rollicking verses and repetitive chants are generously set, one to a page; the fine pen drawings, which alternate color with black and white, contribute both wit and vigor.

Bodecker, N. M., translator. **It's Raining Said John Twaining.** Illus. by the translator. McElderry Bk Atheneum 1973. 4-8.

This is a unique compilation of nonsense nursery rhymes translated from Danish by the artist. Illustrated with humorous paintings in full rich color, some cartoon-styled.

Carlisle, Olga Andreyev, and Rose Styron, compilers. **Modern Russian Poetry**. Illus. by the compilers. Viking Pr 1972. 11-up.

The editors have carefully selected a number of poems by the major modern poets of Russia. Because the outstanding modern Russian poets are included and because the introductions are clear and explicit, the book is an excellent introduction to Russian poetry.

Cole, William, editor. **Oh, How Silly!** Illus. Tomi Ungerer. Viking Pr 1970. 8-12.

A balanced collection of humorous verse by English and American poets. Companion volume to *Oh, What Nonsense!*

Cole, William, editor. **Oh, That's Ridiculous!** Illus. Tomi Ungerer. Viking Pr 1972. All ages.

"The most important thing is to laugh with them." If this advice from an old teacher to a young man is sound, Mr. Cole's anthology of fresh, varied, and ridiculous verse should be on many a classroom desk. Mr. Ungerer's drawings are always crisp, sometimes brash.

Craig, M. Jean, compiler. **The Sand, the Sea, and Me**. Illus. Audrey Newell. Walker & Co 1972. 5-9.

Poems selected for this book help the child to relive those lighthearted moments experienced at the beach and provide an avenue to imaginative expression in dramatics, art, or writing. Poets include Karla Kuskin, Ogden Nash, Elizabeth Coatsworth, Myra Cohn Livingston, and Walter de la Mare among others. Outstanding illustrations are in soft wash paintings and add to the complete unity of the book.

Dee, Ruby, compiler. **Glowchild and Other Poems**. Third Pr 1972. 12-up.

A comprehensive and moving anthology of poetry written by Ms. Dee and young black poets. Life is portrayed with humor, courage, and persistent optimism.

Fleming, Alice, compiler. **America Is Not All Traffic Lights.** Little 1976. 10-16.

A compilation of poetry written by some of America's foremost poets, emphasizing characteristics of the Midwest. Black and white photographs constitute a sophisticated and talented extension of the moods, concepts, and images expressed in the poems.

Greaves, Margaret. **Gallery-Wonders**. Illus. Jill McDonald. Bowmar 1975. 8-14.

A stunning collection of prose and poetry, arranged in three softcover volumes. Each story is followed by several poems which seem to fit well with the subject. Poets include Whitman, Auden, D. H. Lawrence, Sylvia Plath, Edward Lear, Robert Frost, Ogden Nash—you can see the variety. Reader is asked, at the end of each unit comprised of a story and selected poems, to answer specific brief questions as to content. Allegories, nonsense stories—a wide selection.

Griggs, Tamar, compiler. **There's a Sound in the Sea**. Scrimshaw 1975. 5-8.

Alarmed at the thoughtless destruction and possibie extinction of the whale, Tamar Griggs and friends proposed that local schools encourage children to create whale pictures and verses. Within six months they had heard from 15,000 children. This is a touching sampling of their thoughts and pictures concerning our largest mammal. Nominated for 1977 Batchelder Award.

Hardendorff, Jeanne B. compiler. **Sing Song Scuppernong**. Illus. Jacqueline Chwast. HR & W 1974. All ages.

This is a collection of sixteen nonsense songs learned during the author's childhood in Mississippi and Tennessee. The songs may be sung by a group or with another person. They are even good for singing alone. They have withstood the test of time, providing fun and entertainment over the years.

Hoberman, Mary Ann, editor. **The Raucous Auk**. Illus. Joseph Low. Viking Pr 1973. 5-10.

Collection of poems about familiar and exotic animals from around the world, illustrated with line and wash drawings. In very unsophisticated verse one is told about the habits, habitats, and personalities of animals such as the elephant, the whale, the ocelot, tapir, gazelle, and many more.

Hogrogian, Nonny, compiler and illus. **One I Love, Two I Love: And Other Loving Mother Goose Rhymes**. Dutton 1972. 3-6.

Gentle but not insipid, warm but not sentimental, Nonny Hogrogian's softly colored, vigorously modeled pictures illustrate a handful of rhymes. Some are as familiar as "Curly Locks," others as rare as "Sukey, you shall be my wife." A bright-eyed new look at Old Mother Goose.

Hopkins, Lee Bennett, editor. **Me! A Book of Poems**. Illus. Talivaldis Stubis. Seabury 1970. 5-8.

The small child's innocent, egotistical world is explored in these eighteen short selections written primarily by well-known contemporary poets. Cartoon-like monochromatic illustrations and good overall design yield an inviting book. Many of the poems are familiar; most are rhymed.

Hopkins, Lee Bennett, and Misha Arenstein, editors. **Thread One to a Star**. Four Winds Schol Bk Serv 1976. 8-12.

An anthology of poetry written by professional poets and children. Contains more than seventy poems about seasons of the year, children, adults, animals, feelings, and dreams. Illustrated with award-winning black and white photographs.

Kherdian, David, compiler. **Poems Here and Now**. Illus. Nonny Hogrogian. Greenwillow Bks 1976. 11-15.

"The tree lay down on the garage roof and stretched. You have your heaven, it said, go to it." This is a provocative collection of contemporary American poetry for the young person who delights in the sense of wonder and surprise a fine poem can evoke. Like William Carlos Williams' "Hurricane" the language is simple and the poems easily understood—but the images linger.

Langstaff, John, compiler. **Oh, a-Hunting We Will Go**. Illus. Nancy Winslow Parker. McElderry Bk Atheneum 1974. 4-8.

Mr. Langstaff encouraged children to invent new verses for the bouncy old song; and the artist illustrated the whole with the most ingenious and funniest pictures since Caldecott's own. Look at the four solemn children trying to stuff a vast blue whale into a minute pail!

Langstaff, John, and Carol Langstaff, compilers. **Shimmy Shimmy Coke-Ca-Pop!** Illus. Don MacSorley. Doubleday 1973. 8-12.

This is an interesting, attractive collection of city children's songs, games, and rhymes grouped accordingly and complemented by black and white photographs. Limited, as the authors acknowledge, both by its numerical entries and its sectional bias. The book is a beginning and its introductory explication is helpful.

Larrick, Nancy, compiler. **Room for Me and a Mountain Lion**. Bantam 1975. 6-up.

Poetry of open space—mountains, woods, prairies, and oceans—from the pens of Thoreau, Sandburg, Solzhenitsyn, Dylan Thomas, and many others. More than 100 poems that can set mind, if not feet, wandering to the world of nature as we would like it to be.

McCord, David. **The Star in the Pail**. Illus. Marc Simont. Little 1975. 6-8.

An anthology of simple but impressionistic poems addressed to the "youngest," commenting about lands, fireflies, a Christmas stocking, snowflakes, loose teeth, and other commonplace items. Marc Simont's paintings in full color highlight the feelings expressed in poems that have long been favorites of young children and adults.

Ness, Evaline, compiler and illus. **Amelia Mixed the Mustard**. Scribner 1975. 6-10.

This collection of authors ranging from Ogden Nash to Mother Goose is dedicated "to females all: Big, Little & Middle." All are poems about girls, of all sizes and ages, with devilish contrariness and independence. "Women's libbers" long before the term was ever devised, they're unique and unforgettable.

Palmer, Geoffrey, and Noel Lloyd, compilers. **Round about Eight**. Illus. Denis Wrigley. Warne 1973. 6-up.

With real eight year olds in mind, the compilers of this anthology have trusted the children with lively, varied, distinguished poems from Robert Graves, Randall Jarrell, Blake, Whitman, and "poets unknown." Abundance, appropriate choices, and appealing pictures make the collection superior.

Patterson, Lillie, compiler. **Poetry for Spring**. Illus. Kelly Oechsli. Garrard 1973. 5-9.

Some fifty familiar short verses, usually rhymed, are comfortably arranged in this specialized anthology whose focus ranges from the spring holidays to weather and common activities. While most of these poems are easily available, it is useful to have them together, with an author index, in this "Reading Shelf Book."

Pellowski, Anne, Helen Sattley, and Joyce Arkhurst, compilers. **Have You Seen a Comet? An Anthology of Children's Art and Writing from Around the World**. John Day 1971. All ages.

No one need make special allowance for the fact that the writers and artists are children. The pictures are often technically skilled, beautiful, individual; and the writing is revealing. Pictures and words are imaginatively matched: for instance, an icy blue and white "city winter" from the Netherlands faces a wintry poem from Czechoslovakia. Distinguished among international anthologies for young people.

Plotz, Helen, compiler **As I Walked out One Evening**. Greenwillow Bks 1976. 10-up.

Ms. Plotz has culled the literature and folklore of the English-speaking world to find the 130 ballads she wants. Divided into six sections, the selections range over many topics—magic and miracles, narrative, broadside and satire, war, work, and love. As the author states, ballads are elemental, with a strong rhythm, and a history going back to minstrel days. The young reader should find pleasure in this collection because it contains verse of universal appeal.

Provensen, Alice, and Martin Provensen, compilers and illus. **The Mother Goose Book**. Random 1976. 4-up.

A large-format edition of the Mother Goose rhymes that combines in various ways the verses with color drawings. Wee Willie Winkie, the mouse that ran up the clock, the tardy scholar, and the bell horses are, for instance, printed as part of a nineteenth-century city scene which incorporates the actions in the verses. The illustrations are full of humor, from the multitude of cats on their way to St. Ives to the sunny-side-up ending of Humpty Dumpty. Includes a handy index of first lines.

Rawlins, Margaret G., compiler. **Round about Six**. Illus. Denis Wrigley. Warne 1973. 5-7.

Designed for young children, this collection of some eighty verses, primarily by modern English poets, has a generous, clear format. Though the age divisions seem condescending and the listed contents a bit redundant, the gay tone and British flavor make the book very enjoyable.

Shaw, Richard, compiler. **The Bird Book**. Warne 1974. 8-up.

This book contains a selection of poetry, folk songs, folktales, and fables about birds. The literature includes works by Emily Dickinson, William Blake and Kenneth Grahame, to name only a few contributors. The real beauty in this book is in the illustrations created especially for this collection; artists such as Symeon Shimin, John Ross, Roger Duvoisin, Jeanyee Wong, and Paul Galdone are among a number of others who give life to the text.

Smith, William J. **Poems from Italy**. Illus. Elaine Raphael. Calligrapher Don Bolognese. T Y Crowell 1972. 12-up.

"The sun our brother" and "our sister the moon" from Saint Francis begin this splendid eight-hundred-year span of poetry. Young people can sympathize with the intensity and singing quality of these poems, given in the original and in skilled translations. The handsome format of the book suggests Renaissance Italy.

Talbot, Toby, compiler. **Coplas: Folk Poems in Spanish and English**. Illus. Rocco Negri. Four Winds Schol Bk Serv 1972. 9-up.

Coplas should be a happy new resource for teachers who have enjoyed haiku and other brief forms of verse for reading aloud and for inspiring children to write on their own. These short Spanish poems with a wide range of subjects, natural-sounding English translations, and graceful decorations are a delight.

Wallace, Daisy, editor. **Monster Poems**. Illus. Kay Chorao. Holiday 1976. 4-8.

These monsters are much less frightening than the witches that inhabit Daisy Wallace's collection of *Witch Poems*. These are the easy-to-enjoy-type monsters, gathered into seventeen poems by different authors.

Wallace, Daisy, editor. **Witch Poems**. Illus. Trina Schart Hyman. Holiday 1976. 6-9.

A teacher of primary children would do well to keep this book close at hand for use during those horrible moments of mass confusion which sometimes occur in even the most disciplined classroom. Nothing can get attention like a good witch poem—and these are good. From many authors including e. e. cummings and Lilian Moore.

Willard, Barbara, compiler. **Happy Families**. Illus. Krystyna Turska. Macmillan 1974. 10-up.

Willard has collected stories, chapters from stories, and poetry that exemplify some happy families portrayed in literature during the nineteenth and twentieth centuries. The stories give emphasis to the unifying force of affection in family life. The book is both entertaining and informative.

Individual Collections

Adoff, Arnold. **Big Sister Tells Me That I'm Black**. Illus. Lorenzo Lynch. HR & W 1976. 4-8.

A series of poems which together form a narrative emphasizing the Afro heritage, attitude of self-love, and survival theme elements so inherent in the black experience. Pencil and wash illustrations in black and white add considerably to these snappy, optimistic, vital poems—strong in meaning, mood, and beat. The refrain has "a beat of a rock tune and the drive of a football cheer."

Adoff, Arnold. **Make a Circle Keep Us In: Poems for a Good Day**. Illus. Arnold Himler. Delacorte 1975. 4-8.

Carefree, joyous but thought-provoking verses making aspects of everyday living worth noticing: morning, peanut butter, scoldings, rain, and thunder. Line and crosshatch drawings add considerable depth to these modern verses.

Atwood, Ann. **Haiku: The Mood of Earth**. Photos by the author. Scribner 1971. 8-16.

An exquisitely beautiful and perceptive compilation of original haiku and photographs in full color establishes the "connection between the moods of man and the moods of earth."

Becker, John. **Seven Little Rabbits**. Illus. Barbara Cooney. Walker & Co 1973. All ages.

This is a warm and charming narrative verse perfectly matched and expanded by the cunning storytelling details and counterpoint conversation incorporated in the soft, full-color wash illustrations. The very youngest will delight in repeating the refrains, in identifying each rabbit, and in predicting the group's next adventure.

Belloc, Hilaire. **Matilda Who Told Lies and Was Burned to Death**. Illus. Steven Kellogg. Dial 1970. All ages.

For the hundredth anniversary of Belloc's birth we have this rollicking new edition of the most famous of his *Cautionary Tales*, those wild parodies of Victorian didactic horrors. Mr. Kellogg's comic inventions add a chuckle to every page. Not for the literal minded.

Bodecker, N. M. **Hurry, Hurry, Mary Dear!** Illus. by the author. McElderry Bk Atheneum 1976. 9-up.

The author of *Let's Marry Said the Cherry* and *It's Raining Said John Twaining* has created another collection of nonsense poems guaranteed to brighten the dreariest days. Clever, fresh line drawings add to the wit and the wisdom.

Bronte, Emily. Naomi Lewis, compiler. **A Peculiar Music**. Macmillan 1971. 12-up.

An anthology of poetry by Emily Bronte arranged to delineate aspects of this poet's life as well as emphasizing the timelessness and universalities of her themes. The compiler has also included an informative biographical sketch of Bronte and an introductory statement about her era, as well as the responses of critics to her poems and other writings.

Browning, Robert. **The Pied Piper of Hamelin**. Illus. Liesolotte Schwartz. Scroll Pr 1970. 4-10.

This is a beautifully unique interpretation of the classic story about the pied piper who stole the villagers' children when the mayor refused to pay him for ridding the area of rats. Illustrations in this over-sized picture book version of Browning's narrative poem suggest the Silesian folk art style and are in rich, full color.

Carroll, Lewis. **The Pig Tale**. Illus. Leonard B. Lubin. Little 1975. 7-up.

Fancifully illustrated and framed, this verse from Carroll's *Sylvie and Bruno* will delight and surprise. Like many other animals before, pig wishes to be something he is not; he mourns because he cannot jump. As in many other stories he finds someone eager to offer poor advice, and suffers a downfall. Sounds sad, but this is nonsense verse and is great fun.

Caudill, Rebecca. **Wind, Sand and Sky**. Illus. Donald Carrick. Dutton 1976. 5-9.

By way of haiku and impressionistic three-color wash paintings, this author-artist team creates a truly artistic statement about the elements and wonders of the great deserts of the American Southwest.

Ciardi, John. **Someone Could Win a Polar Bear**. Illus. Edward Gorey. Lippincott 1970. 8-up.

A delightful collection of poems by a master poet. The poems are of special appeal to children because of their life, absurdity, and childlike vision.

Cox, Palmer. **Bugaboo Bill**. Illus. William Curtis Holdsworth. FS & G 1971. 5-7.

A classic verse story that relates how Bugaboo Bill, a giant from England who lived in a castle on top of a hill and at harvest time went down to the valley to demand food from the farmers, is eventually duped and placed in a monster balloon, never to be seen again. Attractive pencil drawings illustrate this narrative poem which first appeared in the *St. Nicholas Magazine* in November, 1880.

Cullum, Albert. **The Geranium on the Window Sill Just Died but Teacher You Went Right On**. Illus. twenty-eight artists. Quist 1971. 12-up.

Twenty-eight artists provide illustrations to add to this attack on education which Albert Cullum offers in his poetry. A fine example of surrealism in literature and one which could be used as a basis for some critical thinking activities, especially as applied to the author's bias and visual literacy.

Domanska, Janina. **I Saw a Ship A-Sailing**. Illus. by the author. Macmillan 1972. 4-8.

Illustrations consisting of geometric designs, intricate details with deft use of bold colors and cool pastel shades, depict this well-known rhyme.

Field, Enid. **I Wonder about the Sky**. Illus. Florence Harrison. Elk Grove Bks Childrens 1973. 5-8.

Short verses and excellent photographs are combined to depict a child's unanswered questions about the sky. The thoughts presented here will stimulate many other ideas which children will ponder.

Fisher, Aileen. **Feathered Ones and Furry**. Illus. Eric Carle. T Y Crowell 1971. 6-14.

Striking linoleum cuts and witty, sensitive, and lilting verses depict birds and animals, some domesticated, some wild and in their natural habitats.

Froman, Robert. **Street Poetry**. McCall 1971. 8-up.

Poetry which takes on the visual form of its subject has become a modern fascination, and this collection offers an enjoyable sampling of the style. Teachers and students who wish to try their own skill will find examples here to serve as a stimulus.

Fufuka, Karama. **My Daddy Is a Cool Dude**. Illus. Mahiri Fufuka. Dial 1975. 7-10.

A compilation of twenty-seven poems delineating children's responses to aspects of "the Black experience" of a black family living in an urban community. Illustrated with excellent black and white pencil sketches in the representational style.

Garelick, May. **Who Likes It Hot?** Illus. Brinton Turkle. Four Winds Schol Bk Serv 1972. 5-8.

Simple pictures and rhymes tell which animals like and dislike hot weather. A brief glimpse of nature for the young is given here with a touch of humor.

Harnden, Ruth. **Wonder Why**. Illus. Elaine Livermore. HM 1971. 5-8.

This collection of twenty poems includes many of the things that children wonder about: why time is sometimes fast and sometimes slow, why we have to continually wait, why people have to live on land. The poems read as though a child were thinking aloud. Intricate illustrations accompany the poetry.

Hazen, Barbara Shook. **World, World, What Can I Do?** Illus. Margaret Leibold. Abingdon 1976. 4-8.

"World, world, what can I do? How can I help take care of you?" In a series of rhymes children ask what they can do for their surroundings, from lakes to lightning bugs. Each question is answered in a rhyme. The book makes a good introduction to the topic of ecology for children of primary age. The watercolor illustrations are well done.

Hopkins, Lee Bennett. **This Street's for Me!** Illus. Anne Grifalconi. Crown 1970. 4-9.

A collection of poems with inner-city settings, all expressing the hurly-burly movement of the city where there is little quiet or solitude.

Hughes, Ted. **Season Songs**. Illus. Leonard Baskin. Viking Pr 1975. 10-up.

Poems are grouped according to the four seasons, with six titles in each section. Written by a distinguished English poet. Illustrations are watercolors, so striking and distinctive that you might be tempted to frame them. Words and pictures combine to make an outstanding book for a special, appreciative and mature child.

Ichikawa, Satomi. **A Child's Book of Seasons**. Illus. by the author. Parents 1976. 4-8.

Full-color, full-page paintings and simple verses offer young readers a glimpse at many facets of the ever-changing seasons. The rhymed couplets on each page are secondary to the illustrations, particularly the outdoor scenes.

Johnson, Hannah Lyons. **Hello, Small Sparrow**. Illus. Tony Chen. Lothrop 1971. 8-up.

This collection of haiku is superbly illustrated in colorful realistic pictures and sharp black and white prints. The poetry is well suited to reading aloud and individual enjoyment.

Katz, Bobbi. **Upside Down and Inside Out**. Illus. Wendy Watson. Watts 1973. 6-9.

Most of the poems in this collection are delightful, gay pieces. A common theme is that of children taking over the world of grown-ups.

Kennedy, X. J. **One Winter Night in August**. Illus. David McPhail. McElderry Bk Atheneum 1975. 8-up.

"Nonsense jingles"—more than fifty of them—that will appeal to readers who enjoy tongue-twisters and absurdities such as: "Go pet a kitten, pet a dog/Go pet a worm for practice; But don't go pet a porcupine—You want to be a cactus?"

Kessler, Ethel. **All for Fall**. Illus. Leonard Kessler. Parents 1974. 4-8.

Watercolor illustrations and short verses present a series of simply captured images, primarily of weather and animals, focused on the subtly changing color, sights, and activities of the season.

Knoepfle, John. **Our Street Feels Good**. Photos by Bonnie Unsworth. McGraw 1972. 10-up.

Eighteen short poems that focus on everyday events from having chicken pox to exploring the attic. The poems are accompanied by attractive black and white photographs in a thoughtful format. The language is simple and childlike.

Kuskin, Karla. **Any Me I Want to Be**. Illus. by the author. HarpJ Har-Row 1972. 6-9.

Poems conceived from the point of view of animals and inanimate objects. Interesting and inventive, they could also serve to stimulate children to divergent thinking.

Kuskin, Karla. **Near the Window Tree**. Illus. by the author. HarpJ Har-Row 1975. 7-12.

A unique and very worthwhile little book! This writer of poetry for children shows her readers where they can get an idea for a poem. For each of the thirty-two poems in the book she reports what gave her the idea for that poem: a mood, a memory, a sound, a bug—anything anywhere. An excellent, simple, and effective reference or motivator for creative writing for adults and children.

Lear, Edward (collected by Brian Alderson). **A Book of Bosh**. Illus. by the author. Puffin Penguin 1975. 6-12.

"Bosh" means nonsense, and Edward Lear enjoyed devising limericks, rhymes, or just words that gave him a chance to say things in unorthodox ways. He was a serious painter by profession, but we know him for the "bosh" drawings with which he illustrated his limericks and verse. This is a unique collection of his work, selected by an admirer who appreciates Lear's special talents.

Lear, Edward. **Whizz! Six Limericks**. Illus. Janina Domanska. Macmillan 1973. 4-8.

Action-filled pen and ink line drawings combined with watercolors help interpret this collection of limericks by Edward Lear.

Lee, Dennis. **Alligator Pie**. Illus. Frank Newfeld. HM 1975. 5-8.

Named the outstanding Canadian children's book for 1974, this fun collection of nonsensical narrative poems, rhymes for games, tongue-twisters, and humorous, rhythmic verses were originally written by poet Dennis Lee for his own children. The illustrations by Frank Newfeld, also a Canadian award winner, complement the vitality and variety found in the text.

Livingston, Myra Cohn. **4-Way Stop**. Illus. James J. Spanfeller. McElderry Bk Atheneum 1976. 5-up.

The world of the child—TV commercials, swearing, bubble gum, the loss of a pet, Halloween—is captured in this collection of poetry by Ms. Livingston. Larger issues, too, conveying more serious moods and feelings, are also discussed in a contemporary manner and language that the modern child understands and uses. This is a volume of verse that does not talk down to the young reader.

Livingston, Myra Cohn. **The Malibu and Other Poems**. Illus. James J. Spanfeller. Atheneum 1972. 9-12.

Forty selections of verse that have a variety of themes suitable and relevant for the contemporary child.

McCord, David. **Away and Ago: Rhymes of the Never Was and Always Is**. Illus. Leslie Morrill. Little 1974. 6-12.

Fun with words, language, and drawings in a small, but well-filled book of over fifty poems by David McCord, who has always brought together enjoyment and poetry for children. Includes poetry for certain holidays and occasions, but this book will be off the shelf all around the year.

Maestro, Betsy. **Fat Polka-Dot Cat and Other Haiku**. Illus. Giulio Maestro. Dutton 1976. 4-7.

A compilation of fifteen haiku poems expressing a childlike glimpse of nature: a funny cat, wildflowers, houseplants, flat stones, and a turtle. Bold line and wash illustrations highlight the vitality and simplicity of the poems.

Mendoza, George. **Poem for Putting to Sea**. Illus. Ati Forberg. Hawthorn 1972. 5-8.

Poet-allegorist Mendoza and the quiet three-color illustrations of Ati Forberg provide a graceful and simple ballad of the point in time when a child realizes the vastness of the world.

Merriam, Eve. **Rainbow Writing**. Atheneum 1976. 8-12.

Eve Merriam's poems are about modern subjects that will appeal to young readers. An example of the clarity with which she writes is demonstrated in these words from "The Poem as a Door": "A door is never either/or. A door is always more."

Mistral, Gabriela (translated by Doris Dana). **Crickets and Frogs**. Illus. Antonia Frasconi. Atheneum 1972. 6-10.

A beautiful poetic account of the musical battle between the crickets and the frogs to see which could sing the louder (told in Spanish as well as English). Illustrated with woodcut prints.

Moore, John Travers. **All Along the Way**. Illus. Nancy Inderieden. Carolrhoda Bks 1973. 5-9.

This volume of twenty-nine poems is reminiscent of R. L. Stevenson—somehow more British than American, more vintage than today. The format is generous, with pastel wash and grease pencil illustrations. Content, the child's everyday world; the techniques, conventional.

Moore, Lilian. **See My Lovely Poison Ivy**. Illus. Diane Dawson. Atheneum 1975. 6-10.

A collection of fresh, imaginative poems about ghosts, goblins, bats, and other shivery, scary things. The black and white drawings effectively complement the eerie yet fun-filled mood of the poems.

Moore, Margaret, and John Travers Moore. **Certainly, Carrie, Cut the Cake**. Illus. Laurie Anderson. Bobbs 1971. 7-11.

"In winter when it's Zero/I Zoom" . . . illustrates the unforced liveliness of the Moore's alphabet rhymes. Varied in verse forms and in mood, the lines have zany humor, wistfulness, naturalness; the appealing children in the complementary sepia drawings add to the charm of the book.

Peck, Robert Newton. **Bee Tree and Other Stuff**. Illus. Laura Lydecker. Walker & Co 1975. 10-up.

The author says in the preface that he "took a hearty harvest from the earth, as a farmer" and as a poet, he "shares the bounty." And bounty it is, with poems about nature, school, hard work, death, "critters," plain things, everyday things, the fabric of the world Robert Frost knew so well. Mr. Peck's style is deceptively simple, but he sees with the poet's eye and his verse is "song without music."

Prelutsky, Jack. **The Pack Rat's Day and Other Poems**. Illus. Margaret Bloy Graham. Macmillan 1974. 5-9.

Another excellent collection of hilarious poetry about animals by Jack Prelutsky. His sensitive use of words and rhythm captures the essence of each animal he describes. Margaret Bloy Graham's humorous illustrations complement Prelutsky's clever poetry.

Riley, James Whitcomb. **The Gobble-Uns'll Git You ef You Don't Watch Out!** Illus. Joel Schick. Lippincott 1975. 6-12.

It is a very risky thing for an illustrator to offer his concept of Orphan Annie, but this artist does it very successfully. Annie, the naughty children, and the goblins are all wonderfully, frightfully real and will delight both those who already love the poems and new readers.

Rosen, Michael. **Mind Your Own Business.** Illus. Quentin Blake. S G Phillips 1974. 8-up.

This is a delightful collection of fifty poems that capture childhood experiences and feelings from a child's vantage point. Hilarious drawings add to the fun of the verses.

Rossetti, Christina. **Doves and Pomegranates.** Macmillan 1971. 11-up.

Sixty-seven of Christina Rossetti's loveliest poems covering such topics as animals, the natural world, thoughts of love, death, and religion make this book a must for the classroom library. Although compiled for young readers, there is something for everybody in this collection. Several of the poems are beautifully illustrated in pen and ink drawings by Margery Gill.

Rukeyser, Muriel. **Mazes.** Photos by Milton Charles. S & S 1970. All ages.

In moving photographs and unobtrusive words poet and photographer show us boys, black and white and yellow, who "go up and down the dark light city/Under the tall cloud and the tallest sky" until at last they find the way through the mazes. Probably for gifted children.

Silverstein, Shel. **Where the Sidewalk Ends.** Illus. by the author. HarpJ Har-Row 1974. 5-8.

A midwestern educator recently told a group of primary teachers that if he had funds for just one more book to buy for his classes, this would be it. Delightful for reading aloud or listening, and young children will see that poetry can be fun!

Smaridge, Norah. **Only Silly People Waste.** Illus. Mary Carrithers. Abingdon 1976. 5-9.

In a series of fourteen humorous poems, the author stresses the need to learn not to waste energy, food, water, or other man-made products. The verses explain why waste is wrong and how to prevent oneself from using more than just enough. The book is very ecology-conscious and would be valuable to use when studying conservation with children in the lower primary grades.

Stone, Elberta H. **I'm Glad I'm Me**. Illus. Margery W. Brown. Putnam 1971. 5-7.

This poem, originally written for a Head Start program, tells of a young black boy's feelings about himself and his neighborhood. The lines are simple, direct and touching, and the black and white drawings effectively illustrate the short text on each page.

Thurman, Judith. **Flashlight**. Illus. Reina Rubel. Atheneum 1976. 7-11.

A collection of short poems about everyday objects and events familiar to children yet described in fresh, often surprising ways. Complemented by gentle sketches, these poems will undoubtedly stimulate readers to look again and to see things in a new way.

Tippett, James S. **Crickety-Cricket!** Illus. Mary Chalmers. HarpJ Har-Row 1973. 5-8.

A delightful book for young children as it speaks directly to them and for them. James Tippett plays with words throughout his poems the way young children play with words all the time. An excellent sampling for children from city or country.

Weigle, Oscar. **The Running, Jumping, Throwing, Sliding, Racing, Climbing Book**. Illus. Anthony Lupatelli. G & D 1975. 5-8.

Almost all sports are covered in this humorous book written in verse. Animals don uniforms and carry the necessary equipment to play the games described. Colorful illustrations, usually three or four on each page, make the verses meaningful.

Weigle, Oscar. **The Way It All Began**. Illus. Anthony Lupatelli. G & D 1975. 5-8.

Great inventions, beginning with the wheel and continuing through jet planes, are described in verse. As in *The Running, Jumping, Throwing, Sliding, Racing, Climbing Book* by the same author and illustrator, cartoon-type animals are used to depict the situation, usually three verse-picture combinations to a page.

Additional titles of recommended books of poetry are:

Anthologies

Addams, Chas. **The Chas. Addams Mother Goose**. Windmill Bks 1967. 10-15.

Adoff, Arnold. **I Am the Darker Brother**. Macmillan 1968. 9-up.

Behfel, Tages. **I Never Saw Another Butterfly**. McGraw 1964. 9-18.

Behn, Harry. **Cricket Songs: Japanese Haiku**. HarBraceJ 1964. 9-up.

Dunning, Stephen and Others. **Reflections on a Gift of Watermelon Pickle... and Other Modern Verse**. Lothrop 1967. 12-up.

Hine, Al. **This Land Is Mine: An Anthology of American Verse**. Lippincott 1965. 10-up.

Morrison, Lillian. **Sprints and Distances: Sports in Poetry and the Poetry in Sport**. T Y Crowell 1965. 10-up.

Wildsmith, Brian. **Brian Wildsmith's Mother Goose**. Watts 1965. 3-6.

Individual Collections

Aldis, Dorothy. **All Together: A Child's Treasury of Verse**. Putnam 1952. 4-7.

Brooks, Gwendolyn. **Bronzeville Boys and Girls**. HarpJ HarRow 1956. 7-11.

Clark, Ann Nolan. **Along Sandy Trails**. Viking Pr 1969. 7-10.

Fisher, Aileen. **Listen, Rabbit**. T Y Crowell 1964. 5-8.

Grohskopf, Bernice. **Seeds of Time: Selections from Shakespeare**. Atheneum 1963. 10-up.

Hughes, Langston. **Black Misery**. Erikson, Paul S., Inc., 1969. 8-14.

Lawrence, Jacob. **Harriet and the Promised Land**. S & S 1968. 9-16.

Lear, Edward. **The Complete Nonsense Book**. Dodd 1958. 5-9.

McCord, David. **All Day Long: Fifty Rhymes of the Never Was and Always Is**. Little 1966. 12-14.

McCord, David. **Every Time I Climb a Tree**. Little 1967. 5-9.

Merriam, Eve. **Independent Voices**. Atheneum 1968. 10-up.

Merriam, Eve. **It Doesn't Always Have to Rhyme**. Atheneum 1964. 10-up.

Milne, A. A. **The World of Christopher Robin**. Dutton 1958. 6-up.

O'Neil, Mary. **Hailstones and Halibut Bones**. Doubleday 1961. 5-8.

Whitman, Walt. **Overhead the Sun**. FS & G 1969. 10-16.

RELIGION AND HOLIDAYS

Anderson, Lonzo. **The Halloween Party**. Illus. Adrienne Adams. Scribner 1974. 5-8.

Colorful, spooky illustrations complement this account of a Halloween party attended by real ogres, witches, gremlins, and one human—namely young Faraday Folsum. Faraday, going to a costume party, almost becomes the flavor in the stew. The illustrations (as of little gremlins flying on a broomstick) are particularly delightful and provide true Halloween atmosphere.

Angel, Marie. **The Ark**. Illus. by the author. HarpJ Har-Row 1973. 5-9.

A textless picture book with an unusual format. The book pulls out to one long page that shows many of the animals as they go into the Ark. A rather different book that would appeal to children who enjoy animal identification.

Anglund, Joan Walsh. **The Cowboy's Christmas**.Illus. by the author. Atheneum 1972. 4-7.

How a brave little cowboy (and friend Bear) keeps busy just before Christmas and still remains very good and polite. This holiday book with pictures will delight Anglund devotees.

Balian, Lorna. **Humbug Rabbit**. Illus. by the author. Abingdon 1974. 6-8.

This story literally takes place on two levels! Underground we see the rabbit family settled in, with Father Bunny stating that certainly there is no such thing as an Easter Bunny. Meanwhile, aboveground, Granny is searching for eggs to dye for her grandchildren. Beautiful full-color illustrations show what is happening both above and below ground simultaneously. When the two levels mix, a delightful Easter Bunny story results.

Bang, Molly. **The Goblins Giggle and Other Stories**. Illus. by the author. Scribner 1973. 9-up.

A Halloween treasure trove and good for a delightful shiver at any time, these five stories give us an old Japanese man who joins a horrendous goblin dance, a boy who confronts seven ghosts in a castle, and Mary Culhane, who goes to a graveyard for her father's walking stick. Appropriately fearsome black and white illustrations supply bodies to the monsters.

Barth, Edna. **Hearts, Cupids and Red Roses**. Illus. Ursula Arndt. Seabury 1974. 7-12.

A compilation of facts and conjectures about the history, customs, symbols, and legends associated with Valentine's Day in various countries. Of special worth are two bibliographies: the list of "Stories and Poems for Valentine's Day" and the list of other informational references for further reading. The index is comprehensive.

Barth, Edna. **Turkeys, Pilgrims, and Indian Corn**. Illus. Ursula Arndt. Clarion Bk Seabury 1975. 8-12.

When the 102 Pilgrims sailed from England in the *Mayflower*, they began a journey that has resulted in one of our most colorful holidays. Clothing, roles of the men and women in the group, their homes, and their relationship with their Indian neighbors are described. Much of the historical information is given in detail about the early Pilgrims and the harvest for the first Thanksgiving.

Barton, Byron. **Hester**. Illus. by the author. Greenwillow Bks 1975. 4-8.

Hester, a young crocodile dressed in witch's garb, starts trick-or-treating in her apartment building before the Halloween party scheduled at her house. The neighborhood seems tame, so she goes to an unfamiliar spot where she is invited in by a real witch surrounded by an assortment of unusual friends. Hester is taken for a broomstick ride before returning home to her own party.

Battle, Gerald N. **Armed with Love: Stories of the Disciples**. Illus. Charles Cox. Abingdon 1973. 11-up.

Short, fictionalized accounts of the lives of the twelve disciples of Jesus of Nazareth. The author begins each story just prior to the calling of each disciple and carries it to his old age and usually his death. A list of sources is given but no indication to the extent of research that went into the story.

Bernarde, Anita. **The Pumpkin Smasher**. Illus. by the author. Walker & Co 1972. 5-8.

For three years all the Halloween pumpkins in town have been smashed by a prankster. The twins paint a rock to resemble a pumpkin and thereby thwart a witch. Attractive illustrations for a simple holiday story.

Blanco, Tomás (translated by Harriet de Onis). **Los Agvinaldos del Infante: The Child's Gifts**. Illus. Irene Delano and Jack Delano. Westminster 1976. 8-12.

A Spanish-English book describing the gifts of the three kings who journeyed to see the Christ child. Illustrations are spectacular, done in the style of an illuminated manuscript. Story is written with the two languages side by side. Valuable bilingual tale of the Twelfth Night in a striking format.

Bolliger, Max (translated by Clyde R. Bulla). **Noah and the Rainbow**. Illus. Helga Aichinger. T Y Crowell 1972. 5-9.

A retelling of the ancient story of Noah, ending with God's gift of the rainbow symbolizing His promise never to destroy the earth by flooding. Full-page impressionistic paintings in full color dramatize this well-known Bible story.

Bolognese, Don. **A New Day**. Illus. by the author. Delacorte 1970. 4-8.

A simple retelling of the Nativity, but the story takes place today in the American Southwest and the characters are migrant workers, Jose and Maria. The beautiful paintings strengthen the parallel of this contemporary interpretation of the Christmas legend.

Bonzon, Paul Jacques. **The Runaway Flying Horse**. Illus. William Pène du Bois. Parents 1976. 5-8.

When the wooden merry-go-round horse grows exasperated with his lot, spending the day going around the same circle to the same music, he decides to break away to new adventures. The other horses he encounters won't accept him because he's too small and can't work. But the Christmas season provides the gift he has come to realize he wants most.

Bowen, Irene. **Suddenly—a Witch**. Illus. Susan Purdy. Lippincott 1970. 8-10.

Plans for a really spooky Halloween party are spoiled when one of the girls becomes ill. To make up for not being at the party, Susan mounts a broomstick and becomes invisible. The story is told with great detail, which may appeal to young girls who are good readers.

Bruna, Dick (translated by Eve Merriam). **Christmas**. Illus. by the author. Doubleday 1969. 3-8.

This version of the Chrismas story features simple and vividly colorful, childlike illustrations which are fused thoroughly with the rhymthic text translated by Eve Merriam. The long horizontal format, verse style, and joyful mood through pictorial excellence and composition should make the book a worthwhile addition to a "Christmas" library.

Bulla, Clyde Robert. **Jonah and the Great Fish**. Illus. Helga Aichinger. T Y Crowell 1970. 7-10.

An easy-to-read version of the story of Jonah, illustrated with colorful, superbly expressionistic graphics.

Bulla, Clyde Robert. **Joseph the Dreamer**. Illus. Gordon Laite. T Y Crowell 1971. 7-10.

Easy-to-read text and action-filled illustrations, some in full color, retell this Old Testament story of Joseph, who was sold into slavery by his jealous brothers, his rise to power in Egypt, and the meeting between Joseph and his brothers many years later when they came to Egypt in search of food.

Burnett, Bernice. **The First Book of Holidays**. Watts 1974. 8-up.

A revised book which describes American national and religious holidays and special holidays of the various ethnic groups which make up America. Appendix lists national holidays around the world and also includes a bibliography for further reading.

Carroll, Ruth. **The Witch Kitten**. Illus. by the author. Walck 1973. 5-8.

A wonderful, wordless Halloween adventure. A naughty black kitten skylarks on a witch's broom, stolen as the witch sleeps—a caper that causes considerable trouble until he is rescued by the witch.

Cohen, Daniel. **The Magic of the Little People**. Illus. Dale Payson. Messner 1974. 8-12.

The "little people" have two things in common—they are very secretive and possess magical powers, as the Rev. Kirk discovered to his sorrow when he investigated the fairy mounds in Aberfoyle. Mr. Cohen explores the history of Man's belief in fairies, elves, and dwarfs and discusses the latest scientific theories about them. This is an engrossing book about the supernatural and the legends that have grown up around the "little people."

Coombs, Patricia. **Dorrie and the Halloween Plot**. Illus. by the author. Lothrop 1976. 6-10.

It doesn't seem fair that a girl whose mother is the Big Witch has to forego a flying lesson to try on a princess costume! Dorrie could care less about curtsying—she wants to get on the broomstick and go! Her desire leads to trouble and adventures. Somehow she manages to save the magic book from the evil demons and receives a promise of flying lessons from the Great Sorceress herself. A good story.

Coskey, Evelyn. **Christmas Crafts for Everyone**. Illus. Roy Wallace. Abingdon 1976. 10-up.

Christmas Crafts is an accumulation of ideas for the Christmas holiday, including decorations from many lands: from the kitchen, and from the sewing basket. Ideas for wreaths, a Christmas crib, and a Nativity scene are also included. Instructions are clear and simple, with many pictures of the "finished products" serving as guides. Best suited for children eight or older.

Coskey, Evelyn. **Easter Eggs for Everyone**. Illus. Giorgetta Bell. Abingdon 1973. All ages.

A fascinating book! The author first introduces the reader to the history and legends surrounding the Easter Egg, then provides simple step by step instructions for hard boiling, blowing, and decorating eggs. Techniques ranging from simple crayon to intricate batik designs are described and further clarified by means of colorful, detailed illustrations. Children will be especially interested in reading about Easter Egg customs around the world and in learning about such processes as batik, krashanky, and pysanky. They will be intrigued by the idea of the "teardrop" egg. The book is beautifully illustrated. The author goes back into the beginning of recorded history to trace the importance of the egg in Man's early explanations of Creation.

de Angeli, Marguerite. **The Lion in the Box**. Illus. by the author. Doubleday 1975. 9-10.

A pleasant story about how a loving and cooperative family of five children and their recently widowed mother prepare for Christmas and celebrate their holiday together. The story is in New York City in the early 1900s. The illustrations are typical of de Angeli's pencil sketches, but they are quite in keeping with the old-fashioned structure and traditional theme of this family able to cope with poverty and hard times.

Devlin, Wende, and Harry Devlin. **Cranberry Thanksgiving**. Illus. by the authors. Parents 1971. 5-8.

A child and her grandmother invite friends to a Thanksgiving dinner, and one guest steals the prized cranberry bread recipe. (Appearances do not indicate character). The recipe is included in the book. Colorful pictures.

Domanska, Janina. **Din Dan Don: It's Christmas**. Illus. by the author. Greenwillow Bks 1975. 4-8.

The author, born in Poland, tells a simple Christmas tale of her native land—the procession by animals and people to the birthplace of the Christ child. Vivid colors and borders are very reminiscent of church stained glass windows, with bright hues of blue, red, and green. A Christmas picture book of beauty.

Edwards, Julie. **The Last of the Really Great Whangdoodles**. HarpJ Har-Row 1974. 9-12.

The Potter children, Lindy, seven; Tom, ten; and Ben, thirteen meet a professor of genetics, Professor Savant, at Halloween time. Through his encouragement and help they learn to use age-old values and experience an exciting journey to the land of the last of the really great Whangdoodles, a kingdom of "peace, love, and a sense of fun," where no humans exist.

Estes, Eleanor. **The Coat Hanger Christmas Tree**. Illus. Susanne Suba. McElderry Bk Atheneum 1973. 9-12.

A book full of Christmas trees! Marianna, almost ten, sees them everywhere except in her Brooklyn home, where her modern mother refuses to be like everyone else and will not put up a tree. How Marianna, her best friend Allie, and even her baby brother Roderick finally enjoy a tree makes a story as warm as *The Moffats* and thoroughly contemporary.

Gallico, Paul. **Miracle in the Wilderness: A Christmas Story of Colonial America**. Delacorte 1975. 10-up.

On December 24, 1752, an Algonquin raiding party surprised a frontier family in colonial America and threatened to kill the infant and his parents. After hearing the story of the Nativity and noticing how wild deer appeared to bow down in prayer before this infant born in the north country, the Indian leader Quanta, a deeply religious non-Christian, decided to allow the family to live.

Godden, Rumer. **Mr. McFadden's Halloween**. Viking Pr 1975. 10-up.

A quietly charming story of how a young Scottish girl turns a cantankerous old man into someone who feels for others. Entirely believable and easily identified with, even though set in Scotland.

Graham, Lorenz. **David He No Fear**. Illus. Ann Grifalconi. T Y Crowell 1971. 8-12.

The story of David and Goliath is told in the African tradition and masterfully illustrated with the exciting woodcuts that only Ann Grifalconi can create.

Graham, Lorenz. **God Wash the World and Start Again**. Illus. Clare Ross. T Y Crowell 1971. 7-11.

This version of the story of Noah is told in poignant, modern Harlem dialect and illustrated in dramatic and stylized sketches.

Graham, Lorenz. **A Road Down to the Sea**. Illus. Gregorio Prestopino. T Y Crowell 1971. 6-12.

The story of Moses leading the Hebrew people out of Egypt is told in the English of the Liberian African and pictured in powerful, carefully detailed, and colorful line and wash illustrations.

Gregorowski, Christopher. **Why a Donkey Was Chosen**. Illus. Caroline Browne. Doubleday 1975. 5-8.

An endearing little donkey named Reuben is looking for employment. But the want ads of Biblical days call for elephants, camels, oxen—all bigger animals. He can't qualify for the job carrying the Pharoah or even Caesar. When eventually he is stopped by a man looking for a beast of burden to carry an Important Person, Reuben refuses because of his size, but reconsiders when he learns the Important Person is an unborn child of a mother going to Bethlehem. Well written and illustrated.

Hall, Rosalys Haskell. **The Three Beggar Kings**. Illus. Kurt Werth. Random 1974. 6-8.

In Europe long ago on the twelfth day after Christmas, it was the custom for three poor men dressed to look like kings to go to each village house collecting food and coins. Little Karl goes out to find the men, accompanies them, and brings luck to them and to his home. A refreshingly different Christmas story.

Haskins, James. **Witchcraft, Mysticism and Magic in the Black World**. Doubleday 1974. 11-up.

The author discusses witchcraft, mysticism and magic in the black world today, traces it back to days of slavery, and thence to its African roots. An interesting, readable treatment.

Haywood, Carolyn. **Merry Christmas from Betsy**. Morrow 1970. 6-10.

The "Betsy" and "Star" books have been combined into a collection of stories with the theme of the Christmas holiday season as the uniting feature. They are light, happy stories which most children will enjoy hearing or reading.

Haywood, Carolyn. **A Valentine Fantasy**. Illus. Glenys Ambrus and Victor Ambrus. Morrow 1976. 7-10.

A fictionalized version of how Valentine's Day came to be. As a boy, Valentine had a fondness for nature and animals. He made friends with a special bluebird reputed to have a golden heart. When a lovely lady promised to marry the king only if he would give her that golden heart, Valentine was ordered to kill the bluebird. He refused and was thrown into a dungeon—but the tale has a happy ending.

Hoban, Lillian. **Arthur's Christmas Cookies**. Illus. by the author. HarpJ Har-Row 1972. 4-8.

Another in the "I Can Read" series that suits both in story interest and in its illustrations. Arthur, a little monkey, has problems making a Christmas present for his parents; even his cookies are a failure until he imaginatively finds a delightful solution to the dilemma.

Hoban, Lillian. **The Sugar Snow Spring**. Illus. by the author. HarpJ Har-Row 1973. 4-8.

In this family story of mice, young Oscar helps get food and is rescued from the cat by the Easter Bunny, who also saves father and provides a basket for the new baby. (Sugar snow spring refers to snow after sap starts running.) An entertaining story and very attractive pictures.

Hoffmann, Felix (retold by). **The Story of Christmas**. Illus. by the author. McElderry Bk Atheneum 1975. 4-up.

The text, which adheres closely to the King James Bible version of the Nativity, is embellished with simple but beautiful illustrations. Felix Hoffmann is a Swiss artist whose skill is evident in illustrations with a special meaning for young and old alike.

Hopkins, Lee Bennett, compiler. **Hey-How for Halloween**. Illus. Janet McCaffery. HarBraceJ 1974. 6-10.

The poems here were carefully chosen to reflect the various moods of Halloween. Costumes, goblins, ghosts, witches, and grinning pumpkins—all the superstitions and fun to be had while prowling around the neighborhood on Halloween night. Among the poets included are e. e. cummings, John Ciardi, Dorothy Aldis, Myra Cohn Livingston, and Carl Sandburg.

Hutchins, Pat. **The Silver Christmas Tree**. Illus. by the author. Macmillan 1974. 5-9.

The animals of Pat Hutchins' *Surprise Party* get together again in this story about Squirrel's frantic search for the star that decorated the top of his Christmas tree. Line and wash drawings add considerably to this holiday story.

Ipcar, Dahlov. **Hard Scrabble Harvest**. Illus. by the author. Doubleday 1976. 6-9.

In rhymed verse, the troubles of the farm family are related, beginning with spring planting when the birds try to steal the seed. As each crop grows, a new pest arrives to make more work for the farmer. But all the troubles are forgotten on Thanksgiving Day, when the harvest is in and the relatives arrive to enjoy the fruits of the family's labor. Bright pictures in stylized farm settings add to the story.

Kahl, Virginia. **Gunhilde's Christmas Booke**. Illus. by the author. Scribner 1972. 4-8.

There is perfect synchronizing of text and illustrations in a holiday story that is not limited to the holiday season. The text has humor with its austere lesson. Great for oral presentation.

Kent, Jack. **The Christmas Piñata**. Illus. by the author. Parents 1975. 5-8.

Two clay pots are made the same day; one is found to be cracked and is discarded, while the other is painted colorfully and sold. But the flawed pot finds new life as the interior of a piñata for a Mexican Christmas celebration and has a moment of importance before being shattered. Ending finds the remains of the two clay pots meeting and moralizing.

Lemke, Stefan, and Marie-Luise Lemke-Pricken, illus. **The Creation**. Fortress 1976. 4-8.

Delightful illustrations, bright-colored and full of animation, make this a book children will enjoy. Printed in Germany, it's a small sturdy little volume that will withstand a lot of use. Text is the Biblical version in modern English. Two other books by the same artists should also be considered: *Jonah* and *Noah's Ark*. (All three are Sunshine Books published by Fortress Press, 1976.)

Manifold, Laurie Fraser. **The Christmas Window**. HM 1971. 5-8.

Just how was he going to explain this catastrophe to the villagers! The little monk sat in the snow, surrounded by bits and pieces of the very stained glass window he had been commissioned to repair in time for the village Christmas festivities. Now he had broken the entire window. A magic delight!

Melton, David. **This Man Jesus**. Illus. by the author. McGraw 1972. 8-up.

This fifty-seven page story of the last three years in the life of Jesus is told in free verse. Each page of text is alternated with a full page, two-color illustration. Footnotes on each page of text extend and explain it. The style is simple and forceful.

Miller, David A. **House on the Roof**. Illus. Marilyn Hirsh. Hebrew Pub 1976. 5-8.

An old man carries loads of what the apartment building owner considers junk to the roof and has a special party for his grandchildren. When the owner takes him to court for his actions, the old man has a chance to explain a Jewish festival, Sukkat, which commemorates the times the Jews spent in temporary living places in the Wilderness.

Moore, Clement Clarke. **The Night Before Christmas**. Illus. Tasha Tudor. Rand 1976. 4-up.

Written in 1822 by Moore for his grandchildren, this poem appeared anonymously for years before being acknowledged by the author in 1837. Though author and illustrator are separated by 150 years, the period settings of the delicate watercolors span that gap with a gentle touch.

Nicoll, Helen. **Meg's Eggs**. Illus. Jan Piénkowski. Puffin Penguin 1976. 4-7.

This witches-brew of fun and frolic, first printed in England in 1972, should enchant and amuse the young reader, or listener, as Meg stirs up another pot of hilarious creatures. The illustrations are as gay and lighthearted as the tale. Read also *Meg and Mog*.

Nyce, Vera. **A Jolly Christmas at the Patterprints**. Illus. Helene Nyce. Parents 1971. 4-8.

A delightful Christmas story of the Patterprints, who are field mice. Their visitor, a tramp rat, had never before enjoyed Christmas. The story, written over fifty years ago, was just recently discovered. Fun and fanciful, it should be enjoyed by the preschool child. Realistic illustrations, done in bold watercolors.

O'Connell, Maragaret F. **The Magic Cauldron**. S G Phillips 1975. 12-up.

Present-day interest in the occult, although denounced by some people, has also created an interest in the history of witchcraft. O'Connell's researched study is a good introduction to witchcraft, containing sufficient information for general background in the subject. For an in-depth study, the reader is guided to other books in the "Selected Reading" and "Selected Bibliography" sections.

Parker, Nancy W. **The Party at the Old Farm: A Halloween Story**. Illus. by the author. Atheneum 1975. 6-10.

Ms. Parker provides a warm account of Plumber Bear, who could fix anything—until one Halloween when everything went wrong. The author uses both animals and people in her delightful story, giving the animals completely human characteristics. The line drawings make Plumber Bear and his friends even more endearing.

Peale, Norman Vincent. **Bible Stories**. Illus. Janusz Grabianski. Watts 1973. All ages.

A Biblical account of some of the major stories of the Holy Scriptures, with major emphasis on the Old Testament. This is probably one of the most accurate accounts concerning Creation and the first days of the earth. Overall, Peale deals with factual accounts of Scriptures and yet applies them to the present. Readers from 8 to 80 would enjoy this text.

Peet, Bill. **Countdown to Christmas**. Illus. by the author. Golden Gate Childrens 1972. 6-9.

While getting ready for his annual trip on Christmas Eve, Santa Claus decides to go "mod." He tosses out his old sack and asks Mrs. Claus to make him a new plastic one; he even paints his sleigh in wild colors. The elves and reindeer worry about the changes. Suddenly, Santa discovers that his old sack was magic and he needs it back. The search for the sack and the eventual return to the old-fashioned routines add up to a very satisfying climax. Bill Peet's rhyme and humorous illustrations add to the fun.

Petry, Ann. **Legends of the Saints**. Illus. Anne Rockwell. T Y Crowell 1970. 9-11.

Simplified stories of five Christian martyrs and five other Christian saints comprise this collection. The tales tell of incidents in the lives of the men and women that account for their canonization. Rockwell's attractive, stylized, two-dimensional illustrations are rich in the symbols of the saints.

Place, Marian T. **The Witch Who Saved Halloween**. Illus. Marilyn Miller. Camelot Avon 1974. 7-11.

Pollution bothers witches too, but Witchard, an imaginative young witch, finds a way to clean up the environment and remain on earth to celebrate Halloween with his football-playing Earthling friends. A well-constructed plot, humorous characterizations, and lively adventures make this a spook story with a difference that young readers will relish.

Price, Christine, compiler. **One Is God**. Illus. by the compiler. Warne 1970. All ages.

This is about two old songs, one British and one Hebrew, both of which are based on the religious symbols of two major faiths: Christianity and Judaism. The beautiful designs and pictures demonstrate quite clearly the similarity of one song to the other and the common roots of both faiths. There are informative notes about each song together with their musical accompaniment.

Raskin, Ellen. **Twenty-Two, Twenty-Three**. Illus. by the author. Atheneum 1976. 5-8.

A piece of animal fiction that keeps the eyes entertained and busy. A small mouse visits a strange place where he is confronted by a number of creatures, some protruding from a large lumpy bag. There's an ape in a cape, a goat in a coat, and a bear in his underwear, among others. The mouse tries on many costumes before finding one they will accept. The colorful conclusion makes you want to go back through the book to see again how it developed.

Robinson, Barbara. **The Best Christmas Pageant Ever**. Illus. Judith Gwyn Brown. HarpJ Har-Row 1972. 8-up.

A hilarious account of how the worst children in town take over the Christmas pageant at church. A refreshing approach and natural speech add new meaning to the classic story.

Rock, Gail. **The House without a Christmas Tree**. Bantam 1976. 10-up.

Written originally as a TV special, and winner of an Emmy in 1973, this is a warm story of Addie and the first Christmas her father allows the family to have a tree. Her mother died when Addie was a baby, and now she lives with her grandmother and father. He is not an affectionate man—but that Chirstmas something happens which changes their relationship and feelings for one another.

Rock, Gail. **The Thanksgiving Treasure**. Illus. Charles C. Gehm. Bantam 1976. 9-14.

Addie's father has been trying unsuccessfully to collect a debt from crotchety old Mr. Rehnquist. The man lives alone and several times has threatened Addie and her friend Carla Mae when they've been near his house. But Addie is persistent, and she's anxious to ride Rehnquist's horse. So she and Carla Mae risk receiving their parents' wrath by sneaking away part of their own dinner to take Thanksgiving to a man who has indicated no sign he was seeking friendship.

Rose, Gerald. **Trouble in the Ark**. Illus. by the author. Puffin Penguin 1975. 4-7.

It's evident in this fictionalized account that the dove spotted land just in time. Noah and his wife were being besieged by noise. It all started when a fly buzzed at a mouse, who squealed at a rabbit . . . when the lion starts to roar and the elephant trumpets right in Noah's ear, it's almost too much. Another Puffin "Easy Reader."

Schweninger, Ann. **The Hunt for Rabbit's Galosh**. Illus. Kay Chorao. Doubleday 1976. 5-8.

Rabbit thinks he has mailed a Valentine to his mother, but he finds it on a table in the house. Since it has started to rain, he is going to put on his boots before heading out to the mailbox again. But one boot is missing; he enlists the help of friends to search in every conceivable place before going outside with one foot bare.

Sharoff, Victor. **The Heart of the Wood**. Illus. Wallace Tripp. Coward 1971. 6-9.

An easy-to-read story about a young wood carver. Forbidden to duplicate any form of living creatures because his Jewish faith prohibits the worshipping of idols, he uses the grain of the wood to represent the deer with which the ruler of the city asked him to decorate a bowl. Thus he is able to serve his Christian master without compromising a basic tenet of his own religion. Line and wash drawings in full color and black and white enhance the legendary spirit of this story.

Shaw, Richard. **The Kitten in the Pumpkin Patch**. Illus. Jacqueline Kahane. Warne 1973. 6-10.

In a new approach to a Halloween story, a little girl finds a black cat in a pumpkin patch and tries to get her mother to allow her to keep it. Mother is not easily convinced, so Jenny goes from door to door trying to find a home for the cat. There are no willing takers, and the cat grows steadily until it is huge by the time they return to the pumpkin patch. In a spooky ending, we find that the cat belongs to a witch and he sails away on her broomstick. Beautiful, textured illustrations extend the clever story.

Slaughter, Jean. **And It Came to Pass**. Illus. Leonard Weisgard. Macmillan 1971. All ages.

A really distinguished Christmas book, *And It Came to Pass* brings together grave, richly colored two-page paintings, the unsurpassed Nativity story from the book of Luke, and familiar carols with music for piano and guitar, decorated by Mr. Weisgard's reverent, joyful line drawings.

Taylor, Kenneth N. **Taylor's Bible Story Book**. Illus. Frances Hook and Richard Hook. Doubleday 1970. All ages.

A book which represents an exhaustive outline of the Bible in both the Old and New Testaments. The accounts are both factual and well written.

Uttley, Alison. **Magic in My Pocket**. Illus. Judith Brook. Penguin 1972. 8-12.

Warm, nostalgic sketches of Christmas, Easter, and a joyous snowy day on an English farm suggest the spirit of the Laura Ingalls Wilder books. Among the sketches are the gentle, yet action-filled and humorous tales about young Sam Pig and his adventures at a circus, the two small boys who brought a merry-go-round to life by piping on a little Roman bronze whistle—all kinds of comfortable fantasy illustrated by an artist who's sympathetic to small boys, small animals, and the English countryside.

Van Leeuwen, Jean. **The Great Christmas Kidnaping Caper**. Illus. Steven Kellogg. Dial 1975. 8-12.

Told by "Marvin the Magnificent" mouse, this is a humorous mystery. A few of the mice are wintering in a department store. They make friends with the toy department's Santa, and have visions of a really bountiful Christmas. But then Santa doesn't report for work one day, and the mice are sure he's been kidnaped. Their efforts to rescue him result in an amusing story with a happy ending for Marvin and his friends.

Varga, Judy. **Once-A-Year Witch**. Illus. by the author. Morrow 1973. 4-8.

Booboolina, the terrible witch who lives alone above the village, comes every Friday to steal a little girl. The townspeople try to rescue their daughters only to find that the little girls are learning to become witches and want to stay with Booboolina. A happy solution is arranged when they agree that Booboolina may visit the girls once a year—on Halloween, of course. Varga has a poster card technique and her vivid use of colors adds to the "scariness" of the story.

Wahl, Jan. **The Muffletumps' Christmas Party**. Illus. Cyndy Szekeres. Follett 1975. 5-8.

There are four Muffletumps, Victorian dolls living with the Bediggian family. While the family is away for Christmas, Lulu Entwhistle comes to stay. Before long she is convinced the house is haunted because cookies and tea disappear and messages are written on frosty windows and pie dough. Lulu eventually comes to accept the lively dolls, who provide her with the most memorable Christmas she has had in years.

Weil, Lisl. **The Very First Story Ever Told**. Illus. by the author. Atheneum 1976. 5-8.

A paraphrase of the Bible story of Creation, but Adam and Eve are children. The tricky snake entices Eve with a yellow apple, which she shares with her friend. From that moment, life changes for them, and they have to work for everything that had been provided without question before. Illustrations are childlike and very fitting.

White, Anne Terry. **David the Giantkiller**. Illus. Phero Thomas. T Y Crowell 1970. 10-up.

David, a shepherd boy, kills the giant Goliath with only a slingshot as a weapon. As a result he wins the admiration of King Saul and the friendship of the king's son Jonathan. Gradually, he advances to a position of great power, but in doing so, arouses the king's jealousy and determination to kill him. Forced to flee, David becomes the leader of a band of outlaws; but events finally place him on the throne of Israel. Handsome illustrations in black and white woodcuts. Main events of the story are true to the Biblical version.

White, Dori. **Sarah and Katie**. Illus. Trina Schart Hyman. HarpJ Har-Row 1972. 9-12.

A play written by Sarah and Katie is chosen for the Thanksgiving program, but the success of the play and the friendship of Sarah and Katie are nearly destroyed by an attractive, red-haired newcomer to the class. Katie, Sarah, and other class members learn some important lessons about the causes of behavior and the destructive nature of rumor as they work to get the play ready for presentation.

Wiseman, Bernard. **Halloween with Morris and Boris**. Illus. by the author. Dodd 1975. 5-8.

It's Halloween, and the bear is trying to explain the holiday to his moose friend Morris. They decide to go trick-or-treating and end up with an invitation to a party where they duck for apples, eat cake and ice cream, and tell ghost stories. Another humorous adventure of this funny pair.

Zolotow, Charlotte. **The Beautiful Christmas Tree**. Illus. Ruth Robbins. Parnassus 1972. 6-up.

A warm, quiet book that makes the point that all living things need love. All ages will be able to enjoy this tale.

Additional titles of recommended books about religion and holidays are:

Adshead, Gladys. **Brownies—Hush**. Walck 1938. 4-7.

Barry, Robert. **Mr. Willowby's Christmas Tree**. McGraw 1963. 4-8.

Cantwell, Mary. **St. Patrick's Day**. T Y Crowell 1967. 6-9.

Caudill, Rebecca. **A Certain Small Shepherd**. HR & W 1965. 6-up.

Chase, Richard. **Grandfather Tales**. HM 1948. 9-up.

de Angeli, Marguerite. **The Old Testament**. Doubleday 1960. 6-14.

Nussbaumer, Mares, and Paul Nussbaumer. **Away in a Manger: A Story of the Nativity**. HarBraceJ 1965. 5-8.

Robbins, Ruth. **Baboushka and the Three Kings**. Parnassus 1960. 5-9.

Turner, Philip. **Brian Wildsmith's Illustrated Bible Stories**. Watts 1968. 6-12.

Zavrel, Stepan. **They Followed the Star**. Scroll Pr 1969. 5-12.

BIOGRAPHY

Artists

Arnott, Anne. **The Secret Country of C. S. Lewis**. Illus. Patricia Frost. Eerdmans 1976. 8-12.

Born in Ireland, C. S. Lewis is known the world over. This biography reflects upon the struggle he underwent through his teens, a period of atheism, a period of despondency when his mother died of cancer when he was ten, boarding school in England, service in World War I, and university teaching. Like Paul, C. S. Lewis was a man who was converted to Christianity even though he seemed to be fighting against it.

Chukovsky, Kornei (translated by Beatrice Stillman). **The Silver Crest**. HR & W 1976. 11-16.

Renowned as the most loved author of books for children in the Soviet Union, Kornei Chukovsky tells the story of his childhood, full of hardships and frustrations as well as humor and tenderness. Young readers will particularly enjoy his escapades in school which accounted, in part at least, for his expulsion. In addition to being the "father of children's literature" in Russia and a literary historian and critic, the author is perhaps best known for his classic book *From Two to Five*, an insightful description of the language and imagination of pre-schoolers.

Geismar, Maxwell. **Ring Lardner and the Portrait of Folly**. T Y Crowell 1972. 12-up.

This biography would be of special interest to teenagers already introduced to Ring Lardner's work.

Hancock, Carla. **Seven Founders of American Literature**. Illus. Ted Trinkaus. Blair 1976. 11-up.

A fine introduction of some of the great names in American literature. The lives of Washington Irving, James Fenimore Cooper, William Cullen Bryant, Edgar Allan Poe, Herman

Melville, Walt Whitman, and Samuel Clemens are outlined in mini-biographies that highlight the more important episodes in their careers. A useful addition to any reference library or a good book for the more able student to browse in.

Harding, James. **Rossini**. T Y Crowell 1972. 11-up.

A biography of an opera genius who composed *The Barber of Seville* and *William Tell*. For the mature student with an interest in music and especially opera.

Hurd, Michael. **Mendelssohn**. T Y Crowell 1971. 9-up.

The noted British music critic traces Mendelssohn's early successes and failures, his courageous efforts to bring to life again the then obscure works of Bach, the insensitive demands made upon him by his family, and the final nerve-racking years when, as a composer, conductor, teacher, and administrator, he drove himself mercilessly, as if anticipating his early death.

Moore, Carman. **Somebody's Angel Child**. Dell 1975. 10-up.

The warmth and magnetism, the strengths and weaknesses of Bessie Smith, Empress of the Blues, are discussed with candor and compassion in this biography by Carman Moore, author, critic, teacher, and classical music composer. From her early days in Chattanooga to her tragic death in 1937, Bessie was haunted by fear of poverty and loneliness. The joy and anguish of her experiences are reflected in her music, and her songs are a milestone in the history of the Blues. This book is a fine addition to Women in America series.

Rockwell, Anne. **The Boy Who Drew Sheep**. Atheneum 1973. 8-up.

Black and white photographs of Giotto's paintings complement this thirty-seven page biography of the Italian painter who lived from 1266 to 1337. Facts of Giotto's life and techniques of painting are combined with historical information to create a satisfying, well-rounded biography.

Rockwell, Anne. **Paintbrush and Peacepipe: The Story of George Catlin**. Illus. by the author. Atheneum 1971. 8-12.

A brief but adequately comprehensive and easy-to-read biography about George Catlin and the invaluable record he made of the Indians in North and South America during the 1800s. The numerous illustrations appearing in this book are adaptations of the portraits and sketches he made during his travels among the various Indian tribes.

Spivak, Gayatri C. **Myself Must I Remake: The Life and Poetry of W. B. Yeats**. Photos by the author. T Y Crowell 1974. 12-up.

A well-written account of the poet's life and works. Students interested in the manner in which an artist treats folk myths, revolution and war, as well as supernatural and occult themes, will find this book fascinating. Thorough analysis and scholarship are evident.

Stern, Philip. **Edgar Allan Poe: Visitor from the Night of Time**. T Y Crowell 1973. 12-up.

A factual account of what is known of Poe's life, including assessment of his works then and now. Some of Poe's poetry and prose is woven into the narrative. A strength of the book is the author's willingness to state what is not known instead of inventing additional fiction.

Stern, Philip. **Henry David Thoreau: Writer and Rebel**. T Y Crowell 1972. 12-up.

The life of Thoreau, an eccentric, perceptive, intelligent individual, is told against a broader background of the intellectual climate of Concord. Thoreau's movements, beliefs, and friends form the content of this accurate, fast-moving, well-written biography. There is a balance in portraying all stages of Thoreau's life.

Terry, Walter. **Frontiers of Dance: The Life of Martha Graham**. T Y Crowell 1975. 12-up.

Martha Graham's life story is almost synonymous with the development of contemporary dance. Her contribution to choreography equals her contributions as a performing artist. Terry's biography pays tribute to Martha Graham, the woman, and to her achievements.

Thurman, Judith. **I Became Alone: Five Women Poets**. Illus. James McCrea and Ruth McCrea. Atheneum 1975. 13-up.

Short introductory biographies of five women poets, Sappho, Louise Labé, Ann Bradstreet, Juana Ines de la Cruz and Emily Dickinson, with some representative poetry of each. Serious students of poetry and/or young women will be especially interested.

Tobias, Tobi. **Maria Tallchief**. Illus. Michael Hampshire. T Y Crowell 1970. 8-11.

A simply written sketch of Maria Tallchief, an Osage Indian and one of America's finest contemporary ballerinas. Profusely illustrated with brown and orange sketches.

Turk, Midge. **Gordon Parks**. Illus. Herbert Danska. T Y Crowell 1971. 6-10.

A brief but effective biography of the talented and famous black novelist, poet, and photographer who heeded his dying mother's message: "... if a white boy can do something, so can you. Never give up trying to do your best."

Vining, Elizabeth Gray. **Mr. Whittier**. Viking Pr 1974. 10-14.

John Greenleaf Whittier was a most remarkable man, a moving force both in the abolitionist movement and in many other social causes. For his actions as well as for his poetry, he rightly deserves to be known. He is fully presented in this accurate, dignified, beautifully integrated book.

Williams, John A. **The Most Native of Sons: A Biography of Richard Wright**. Doubleday 1970. 12-up.

This biography of Richard Wright, author of *Native Son*, tells of his almost unbearably difficult childhood in the Delta country, his move to the false promise of freedom in Chicago, his position of prominence in the American Communist Party and eventual resignation, his fame as a man of letters, and his eventual self-exile to France and death. Readers will gain some understanding of the forces that influence writers.

Entertainers

Church, Carol B. **Carol Burnett: Star of Comedy**. Greenhaven 1976. 10-up.

Born in Texas during the Depression, Carol lived with her grandmother for six years before they joined her parents in Los Angeles. From an early age it was evident that the stage was her real home. She struggled through years of "don't call us, we'll call you" auditions before establishing herself as one of our outstanding entertainers.

Cone, Molly. **Ringling Brothers**. Illus. James McCrea and Ruth McCrea. T Y Crowell 1971. 7-9.

A simple, highly readable biography covering the Ringling Brothers from childhood backyard circuses through merger with Barnum and Bailey in 1918. The style is energetic, with brisk sentences and effective fictionalized dialogue. Lively drawings of animals and performers cavort in page corners or parade across double-page spreads.

Dunn, Paul H. **The Osmonds**. Doubleday 1976. 10-up.

No matter how *you* feel, the Osmonds are very much a part of the teen scene. This biography is billed as "the official—." There are many pictures of the whole family taken from albums started long before the group's rise as recording stars. A chapter entitled "Especially for Youth" encompasses the views of all the Osmonds on dating, family relationships, and other teen concerns; the answers they provide, as well as the example they have set as a family, could be well worth emulating.

Ernst, John. **Escape King: The Story of Harry Houdini**. Illus. S. Martin. P-H 1975. 9-12.

In this portrait of a man who was determined to be great, Mr. Ernst shows the discipline and drive that made the difference in Houdini's career. Through careful research from original and published sources, Mr. Ernst gives an accurate picture of Houdini the man and Houdini the artist.

Greenfield, Eloise. **Paul Robeson**. Illus. George Ford. T Y Crowell 1975. 6-10.

Despite the brevity of the text and the low readability level, this is a good biographical sketch of Paul Robeson, well-known singer-actor and spokesman for freedom for oppressed people. The book is illustrated with very dramatic wash paintings done in the representative style.

Kraske, Robert. **Harry Houdini: Master of Magic**. Illus. Victor Mays. Garrard 1973. 8-11.

The life of Harry Houdini, the master magician of the early 1900s, is told in an easy-to-read conversational style.

Newman, Gerald (with Joe Bivona). **Elton John**. Sig NAL 1976. 10-14.

For fans of Elton John this book is a must. For any young person curious about the rocky road to success, it holds a treasure house of information about the pop music industry. The eccentric, exotic, extravagant lifestyle of "Captain Fantastic" is well documented, as is the steady climb of his albums on popularity charts; but of Elton the man, unfortunately, we discover little more than his publicity agents tell us. Still, this is a book young readers will like.

Schiesel, Jane. **The Otis Redding Story**. Doubleday 1973. 12-up.

Otis Redding's biography is one that will appeal to the fans of the black rhythm and blues singer. It deals mostly with his years as a recording artist from a start in his teens in Georgia to his death in 1967.

Minority Representatives

Anderson, LaVere. **Mary McLeod Bethune**. Garrard 1976. 8-12.

Mary Bethune was born in South Carolina in 1875. Her family was black and poor, though they owned a small piece of land on which they grew cotton. Mary longed to read, but there was no one to teach her until a school for black children was started five miles from her home. She won scholarships to more advanced schools and eventually founded a college in Florida. Highly respected throughout the country, she was a close friend of Eleanor Roosevelt, and was invited to speak on behalf of her race when the United Nations was being formed.

Burt, Olive. **Black Women of Valor**. Illus. Paul Frame. Messner 1974. 10-14.

Writing in a simple and direct style, Ms. Burt tells the life story of four black women who, through their courage and dedication, have made important contributions to America and the civil rights movement. Social worker, Juliette Derricotte, banker Maggie Mitchell Walker, journalist Ida Wells Barnett, and educator Septima Poisette Clark played important roles in improving the quality of life for women and blacks.

Chittenden, Elizabeth F. **Profiles in Black and White**. Scribner 1973. 10-up.

This book contains ten stories of lesser-known blacks and whites who fought in a variety of ways for freedom of blacks before and after the Civil War. School integration, schools for blacks, underground railroads, a black statesman—all of these issues are brought into focus from 100 years ago to today's similar struggles. A useful bibliography accompanies each biography.

Clark, Electa. **The Life of John Ross, Cherokee Chief**. CCPr-Macmillan 1970. 10-up.

Through the life of John Ross, seventy years of history of the Cherokee Nation are reflected. In the early 1800s the Indians, unjustly denied rights to their lands, were moved to Oklahoma. During the trip over 4,000 Cherokees died of hunger or sickness. During the Civil War the Cherokee Nation suffered great havoc. Through all the difficulties John Ross showed unending devotion to the Cherokee people.

Eiseman, Alberta. **Rebels and Reformers: The Lives of Four Jewish Americans**. Zenith Doubleday 1976. 10-up.

Contains the biographies of Uriah P. Levy (1792-1862), Ernestine Rose (1810-1892), Louis Brandeis (1856-1941), and Lillian Wald (1867-1940). Levy was the first high-ranking officer in the U.S. Navy. Ernestine Rose campaigned for women's rights. Brandeis, a lawyer, became the first Jewish Supreme Court Justice. Lillian Wald co-founded the Visiting Nurse Service.

Greenfield, Eloise. **Rosa Parks**. Illus. Eric Marlow. T Y Crowell 1973. 8-12.

A simple biography of a woman instrumental in the Montgomery, Alabama, bus boycotts. The biography is rather one-sided but presents the essential facts. Useful in a unit on civil rights.

Jordan, June. **Fannie Lou Hamer**. Illus. Albert Williams. T Y Crowell 1972. 8-10.

Twentieth in her family, Fannie Lou Hamer knew great poverty and hard work. Her story is the story of black people struggling for the right to vote in Mississippi. A leader, she has seen her dream of a farm cooperative materialize. A sympathetic account.

Killens, John Oliver. **Great Gittin' up Morning!: A Biography of Denmark Vesey**. Doubleday 1972. 12-up.

In June 1822 thousands of blacks, free and slave, were ready for an insurrection against all whites. The leader of this vastly organized plan was Denmark Vesey, a free man, well-read, a land holder, an admired, respected craftsman. This biography is based on the trial records of Vesey. It gives a picture of the society in which Vesey lived and shows the complex character and motivation of this revolutionary.

Nelson, Mary Carroll. **Annie Wauneka**. Dillon 1972. 9-12.

Though one-sided, this is a well-written biography of a Navaho woman who became a very positive force in the Navaho tribal council and served as a communications link between the white world and the Navaho. She received the Medal of Freedom from President Kennedy. Many insights into Navaho life.

Nelson, Mary Carroll. **María Martínez: The Story of an American Indian**. Dillon 1974. 10-14.

A descendant of the Pueblo tribes who lived in the cliff dwellings of New Mexico, María learned to make pottery from her grandmother. Her skill brought honor to her people and acclaim for her husband as well, for he did the art work on the pottery pieces she made. Their "blackware" pieces are sought by collectors all over the world.

Sutton, Felix. **Indian Chiefs of the West**. Illus. Russell Hoover. Messner 1970. 9-14.

This book includes sketches of Sequoyah, Crazy Horse, Chief Joseph, Sitting Bull, and Geronimo. It is an attempt to view objectively the relationship between the Indian chiefs and the government, which does not always appear in a favorable light.

Syme, Ronald. **Geronimo: The Fighting Apache**. Illus. Ben F. Stahl. Morrow 1975. 8-12.

What prompted Geronimo to resist the encroachment of white men and gain the reputation of a ruthless savage? For years, with only a handful of followers, he escaped his pursuers and maintained the Apache way of life. A sad account of compounded atrocities, broken treaties and promises that were lightly given and thoughtlessly broken. Typeface and illustrations make this a good book for the pre-teen.

Syme, Ronald. **Osceola: Seminole Leader**. Illus. Ben F. Stahl. Morrow 1976. 10-14.

Syme traces the life of Osceola from his boyhood in Georgia during the early 1800s, through his valiant stand against the government's deportation of the Seminoles from Florida, to his death in South Carolina in 1838. The striking black and white drawings enhance this carefully researched story of the courageous and intelligent young Indian leader.

Towne, Peter. **George Washington Carver**. Illus. Elizia Moon. T Y Crowell 1975. 7-10.

George Washington Carver is depicted as a shy, humble man with great intelligence, determined to educate himself in order to help his people. Illustrations which seem to grasp his spirit add enrichment to the biography.

Wilson, Charles Morrow. **Geronimo: The Story of an American Indian**. Dillon 1973. 10-14.

While Geronimo and other Apache braves were in a Mexican city one summer day in 1858, trading furs and beadwork for cloth and tools, their camp was raided by soldiers. Geronimo's wife and three children were among the 100 dead. That event precipitated a series of raiding parties, and eventually

Geronimo became an Apache chief who fought both the white men and harassment from troops across the Mexican border.

Political Leaders

Allyn, Paul. **The Picture Life of Herman Badillo**. Watts 1972. 5-8.

Though the vocabulary is a little difficult, this book should provide a needed biography of a successful Puerto Rican. Herman Badillo is a member of the U.S. Congress.

Blackburn, Joyce. **John Adams**. Word Bks 1970. 10-up.

Short chapters, well-selected incidents, and a balanced treatment of early and later years make this a readable biography. All sides of Adams' sometimes contradictory temperament are shown. Historical incidents are accurate without being overly detailed.

Chidsey, Donald Barr. **The World of Samuel Adams**. Nelson 1974. 11-up.

Samuel Adams and his compatriots seem to step off the pages in this extremely readable biography of the man who has been called "the grandfather of his country." Set in Boston in the years directly preceding the Revolution, the story recreates the times and the man with honesty and wit.

Davis, Burke. **Three for Revolution**. HarBraceJ 1975. 8-14.

Biographies of three prominent Americans—Patrick Henry, Thomas Jefferson, and George Washington. Historians have singled these men out as: Henry, Trumpet of the Revolution; Jefferson, Pen of the Revolution; and Washington, Sword of the Revolution. Burke Davis is associated with The Colonial Williamsburg Foundation and writes as an historian who knows his subjects well.

Epstein, Sam, and Beryl Epstein. **Charles de Gaulle: Defender of France**. Garrard 1973. 9-13.

An adequate, fairly unbiased biography of Charles de Gaulle. It reports his fanatical involvement with France and the great strengths and weaknesses that were a part of the man. It is a complete biography of his life, from birth to death.

Haskins, James. **Fighting Shirley Chisholm**. Dial 1975. 12-up.

A well-rounded biography of Shirley Chisholm, the first black woman to be elected to the U.S. House of Representatives. The author carefully portrays the influence of Ms. Chisholm's early life and education and how these experiences still influence her political decisions.

Heatter, Basil. **A King of Haiti**. FS & G 1972. 9-up.

This is a short, fast-paced biography of a complex man who was born a slave and became King Henry I of Haiti. Henry's tremendous physical strength is matched by his strength of character as he convinces, cajoles, and forces his people into being proud of themselves and their land.

Lee, Susan, and John Lee. **Heroes of the Revolution: George Washington**. Illus. Richard Wahl. Childrens 1974. 7-12.

An easy-to-read biography that is more worthwhile than others of its type. The Lees have presented a less fictionalized story of Washington from his boyhood through the Revolution and his presidency.

Malone, Mary. **Liliuokalani**. Illus. Cary. Garrard 1975. 7-10.

The charm and beauty of the Hawaiian Islands are matched by those of its queen, Liliuokalani. An able diplomat, ruler, and songwriter, Liliuokalani played an important role in her nation's history. Now that Hawaii has taken its place among the States, her story is part of America's heritage.

Nolan, Jeannette C. **Soldier, Statesman and Defendant: Aaron Burr**. Messner 1972. 12-up.

This is a well-rounded portrait of Aaron Burr, the controversial, brilliant individual who served under Benedict Arnold, became Thomas Jefferson's vice president, and killed Alexander Hamilton in a duel. Revered names in history become real people with faults and virtues. The book has a bibliography and a useful index.

Samuels, Gertrude. **B-G: Fighter of Goliaths**. Photos by the author. T Y Crowell 1974. 13-up.

A biography which strongly glorifies the life of the Israeli patriot, David Ben-Gurion. This new revised edition completes a telling of the events of the sixties and seventies. A chronology which provides a comparison of personal and world news events is very interesting. Extensive bibliography and index.

Sullivan, Wilson. **Franklin Delano Roosevelt**. HarpJ Har-Row 1970. 10-up.

A sensitive portrayal of a very controversial president. Part of the American Heritage series. Attractive photographs.

Weiss, Ann E. **Five Roads to the White House**. Messner 1970. 10-12.

Fairly objective, fairly well written. Good biographies are scarce and this one is better than most.

Scientists

Blassingame, Wyatt. **William Beebe: Underwater Explorer**. Illus. Victor Mays. Garrard 1976. 8-12.

As an underwater explorer-scientist, Beebe was the first person to descend to a depth of nearly half a mile. There he discovered a world never before seen by man. He was the first man to use a Bathysphere, a hollow steel ball not five feet in diameter. His use of this piece of equipment took great courage, because it was entirely experimental and no one knew its capabilities.

Church, Carol Bauer. **Margaret Mead: Student of the Global Village**. Greenhaven 1976. 8-12.

World-famous anthropologist, writer, lecturer Margaret Mead went to Samoa after receiving an M.A. degree from Barnard College. She studied the mores of the natives there, and established a pattern that she was to follow in New Guinea, Bali, and other areas of the world.

Clark, Margaret Goff. **John Muir**. Illus. Cary. Garrard 1974. 7-9.

John Muir, a pioneer conservationist, explored the American wilderness during the late nineteenth and early twentieth centuries. This easy-to-read biography tells of his life from boyhood in Scotland to his death in 1914. Muir fought to preserve and protect wildlife and was instrumental in the formation of our national park system.

Graves, Charles P. **John Muir**. Illus. Robert Levering. T Y Crowell 1973. 7-9.

This brief life story of John Muir, founder of the Sierra Club, advocate for the preservation of our wilderness areas, botanist, and geologist, is particularly timely because of its ecological emphasis. A nice addition to the admirable Crowell biography series.

Iverson, Genie. **Jacques Cousteau**. Illus. Hal Ashmead. Putnam 1976. 6-9.

Because of the TV specials about the voyages of the *Calypso*, many young children will be familiar with the subject of this biography; and because of their ages, they will be receptive to Cousteau's plea to "understand, protect, and save the sea." A "see-and-read" biography for this age level is a rarity; this one is interesting, well-illustrated, and the exploits of the man will appeal to young readers.

Land, Barbara. **Evolution of a Scientist: The Two Worlds of Theodosius Dobzhansky**. T Y Crowell 1973. 12-up.

The story of Theodosius Dobzhansky reads like an exciting work of fiction. Born and educated in Russia this eminent geneticist came to the U.S. in 1927 and became a leader in the international scientific community.

Quackenbush, Robert. **Take Me Out to the Airfield: How the Wright Brothers Invented the Airplane**. Parents 1976. 5-10.

A biography put into a text that's readable for children. All the questions a young plane enthusiast might want to ask about Orville and Wilbur Wright and their experimentation which culminated with the Kitty Hawk flight in 1903 are answered here. The facts have been thoroughly researched for authenticity, the illustrations are colorful, and, in short, it's refreshing to find a biography so well done for this level.

Radford, Ruby L. **Inventors in Industry**. Illus. Jim Fox. Messner 1969. 9-12.

Acres of cotton land going to waste, unharvested wheat rotting in the fields, rubber that was almost useless, cloth sewed slowly by hand, and a demand for electricity that could be used to fill a thousand needs—all these problems at one time seemed insurmountable. The five men in this book looked toward the future and envisioned solutions. From the germ of an idea through trial-and-error experiments, obstacles, heartbreaking failures, and public scorn to the final success, each of these men left his mark on history: Eli Whitney, Cyrus McCormick, Charles Goodyear, Elias Howe, and Thomas Alva Edison.

Simon, Charlie. **Faith Has Need of All the Truth: A Life of Pierre Teilhard De Chardin**. Dutton 1974. 12-up.

De Chardin was a priest-scientist whose life was dedicated to serving God and revealing to men their evolution. Though at times his findings went against current church policy, he was able to maintain a rapport with both religious and scientific realms.

Stewart, John. **Winds in the Woods: The Story of John Muir.** Westminster 1975. 8-12.

John Muir, known as the "Father of Our National Parks," was actually born and lived in Scotland for eleven years. He had plans to become a doctor, but lost his sight temporarily as the result of an industrial accident. While still recovering, he started walking through the country, from Indiana to Florida. Later he spent most of his time in the western mountains and developed an avid interest in conservation of our forests and national resources.

Sports Figures

Ali, Muhammad (with Richard Durham). **The Greatest: Muhammad Ali.** Ballantine 1976. 10-14.

Ali tells us that he began his autobiography at the suggestion of his friend and business manager, Herbert Muhammad, during the days he was barred from boxing, but the narrative is remarkably free from bitterness. Like the man himself, the book is candid, intelligent, and hard-hitting. For fans of Muhammad Ali, or anyone who likes a good story, this chronicle of the boxing world seen from the top is absorbing reading.

Beecham, Justin. **Olga.** Photos by Alan Baker and Paul Buckle. Paddington Pr 1974. 8-12.

Winner of two gold medals at the 1972 Munich Olympic Games, Olga Korbut immediately inspired female gymnasts everywhere and charmed the world with her impish confidence. This book is more than a biography. There are many diagrams of warm-up movements and the gymnastic routines for aspiring young gymnasts to see and digest.

Berkow, Ira. **Beyond the Dream: Occasional Heroes of Sports.** Atheneum 1975. 10-up.

A compilation of sports columns over a period of seven years. Athletes have been interviewed at different stages of their careers—from the very young dreaming of stardom to the oldtimer with his scrapbooks and memories. Not all are "nice guys" and not all have reached stardom; but as in sports, there have to be winners and losers. This book is a winner.

Burchard, Marshall. **Fred Lynn**. Putnam 1976. 7-10.

Named 1975 Rookie of the Year, Fred Lynn helped the Boston Red Sox to win their league championship and a chance to play in the World Series. This large-print biography will be popular with younger readers interested in baseball heroes.

Burchard, Marshall. **Pete Rose**. Putnam 1976. 7-10.

For two years, 1975 and 1976, the Cincinnati Reds have won the World Series, with extraordinary efforts from all the team members and their captain, Pete Rose. What happens to make a boy grow up to become the leader in a group of athletes who all excel in their chosen sport? This is the readable story of Pete Rose, born in Cincinnati, a local boy who always dreamed of playing for the hometown team.

Burchard, S. H. **Walt Frazier**. HarBrace J 1975. 6-11.

Walt Frazier is the eldest of nine children born in Atlanta to a black family. Since he was always interested in sports and a natural competitor, it was no surprise when the high school junior was both quarterback of a winning football team and leader of a basketball team that was undefeated for two years. From college he went on to play professional basketball. Type is large, and the book should appeal to a wide age group.

Church, Carol Bauer. **Billie Jean King: Queen of the Courts**. Greenhaven 1976. 8-12.

One of a series of six books about famous women who have succeeded in different professions. All are available with read-along cassettes. Billie Jean made up her mind as a young girl to become the best tennis player in the world. She has fought hard to achieve her goal and to win recognition for women tennis players as a group, and female athletes as individuals. Also available: *Dorothy Day: Friend of the Poor; Indira Gandhi: Rose of India; Rose Kennedy: No Time for Tears.*

Cohen, Joel H. **Inside Corner: Talks with Tom Seaver**. Atheneum 1974. 10-up.

The entire book is in the interview format, some pages with as many as six questions and answers, all about baseball and Tom Seaver as Tom Seaver sees it. The reader who wants short sections can find them here; the entire text will appeal to many.

Etter, Les. **Hockey's Masked Men: Those Great Goalies**. Illus. Larry Noble. Garrard 1976. 8-12.

Recognized as the three greatest goalies the game has known, Terry Sawchuk, Glenn Hall, and Jacques Plante each possessed unmatched skill and courage. Their biographies show how they learned to excel in hockey, and the photographs demonstrate clearly their courage and ability in defending their goal.

Gleasner, Diana C. **Women in Sports: Swimming**. Harvey 1975. 10-up.

The inside stories of the careers of five leading women swimmers—their training, problems, discipline, and determination—are vividly described in this exciting collective biography of Christine Loock, diver; Kathy Heddy and Shirley Babashoff, speed swimmers; Gail Johnson Buzonas, synchronized swimmer; and Diana Nyad, marathon swimmer.

Gutman, Bill. **Gamebreakers of the NFL**. Random 1973. 10-up.

Seven outstanding National Football League players have some of their "game breaking" moments chronicled in this book. The seven stars are Alan Page, George Blanda, Larry Little, Jim Plunkett, Jan Stenerud, Bruce Taylor, and Willie Lanier. Over thirty black and white photos picture the players and their exploits.

Hasegawa, Sam. **Linebackers**. Illus. Vernon J. Biever and John E. Biever. Childrens 1975. 9-14.

Football fans will enjoy reading the capsule biographies of five outstanding linebackers of the NFL. The photographs, many in color, are good action shots.

Haskins, James. **Doctor J: A Biography of Julius Erving**. Doubleday 1975. 12-up.

Doctor J., a black player with incredible control of body movement, is basketball's current superstar. First hero of the young ABA, he was named its most valuable player in 1975. Photographs prove that he is almost as described, "a human helicopter," and his biography proves he is also a hero worthy of the adulation of his fans.

Haskins, James. **Pelé: A Biography**. Doubleday 1976. 8-12.

Soccer was virtually unknown to Americans as a professional sport; but many fans had heard of Pelé, the world's greatest soccer player from Brazil. Now playing for a U.S. team, he has brought new interest to the sport. Rules of the game and its history are included with his biography.

Izenberg, Jerry. **Great Latin Sports Figures**. Doubleday 1976. 11-up.

All the sports figures mentioned in this book—Roberto Clemente, Chi Chi Rodriguez, Lee Trevino, and Rod Carew among them—have in common a Spanish-speaking heritage. They relate the difficulties encountered when culturally uprooted from their own people in order to compete in professional sports in the U.S.

Jackson, Robert B. **Jabbar: Giant of the NBA**. Walck 1972. 8-12.

The text, easy to read, deals mainly with basketball and not with the philosophy of the man, Jabbar. A short story that will have great appeal for some readers.

Jordan, Pat. **A False Spring**. Bantam 1976. 12-14.

Drafted into the major leagues by the Milwaukee Braves right out of high school, Pat Jordan shortly lost his fastball and his pitching skills. In his autobiography he not only spins a fascinating story about the world of professional baseball, but also tells the heartwarming story of how he coped with his failure and found a new way of life and a new view of himself.

Kupper, Mike. **Driven to Win: A. J. Foyt**. Raintree Pubs Ltd 1975. 9-up.

What is it that has made A. J. Foyt the most successful race car driver of all time? Why does he consistently come out on top? In this fast-moving, authoritative book, Mike Kupper, who has covered the auto racing circuit for eleven years, tells why A. J. is still driven to win.

Liss, Howard. **The Picture Story of Walt Frazier**. Messner 1976. 8-12.

Walt Frazier dreamed of being a professional athlete. Because his grades weren't good enough for most big schools, he chose to attend Southern Illinois University. It was there he learned to play as a team member, and realized that more than natural ability is needed to make a successful athlete. A biography of a player who learned enough to move into the "superstar" category permanently.

McAdam, Robert. **Play the Game Series**. Illus. Pete Bentovoja. Bowmar 1976. 8-14.

A series of eight softcover books of brief biographies emphasizing sportsmanship, dedication, and the joy of the game. Nine athletes included in each, including all sports, all races. Titles are: *More Than Speedy Wheels, The Skillful Rider, Climb Any Mountain, Holdup at the Crossover, Forty for Sixty, Viva González, Chief Cloud of Dust,* and *Bull on Ice.* Fine sports illustrations. Children will love these, whether they prefer baseball or figure skating.

Meade, Marion. **Women in Sports: Tennis**. Harvey 1975. 11-up.

Short biographies of five famous female tennis players—Billie Jean King, Rosemary Casals, Chris Evert, Evonne Goolagong Cawley, and Margaret Court. The author provides information on the individual style of each subject as well as biographical information.

Milverstedt, F. M. **The Quiet Legend: Henry Aaron**. Photos by Heinz Kleutmeier. Childrens 1975. 9-14.

A thoughtful portrait of Henry Aaron, his contribution to and effect on baseball, his position as a true American hero. The book fills a critical gap in hero literature. The photography is excellent.

Moriarty, Tim. **Hockey's Hall of Fame**. Avon 1974. 10-up.

Sketches of twenty of hockey's greatest and the feats that have earned them a place in Hockey's Hall of Fame in Toronto. This paperback is a "must" for young fans of the fastest game on ice. A lengthy final chapter lists all (more than 100) members of the Hall of Fame and gives a synopsis of their careers.

Morse, Charles, and Ann Morse. **The Running Backs**. Illus. Vernon J. Biever and John E. Biever. Childrens 1975. 9-14.

Brief biographies of five outstanding running backs in the NFL are included in the book. The action photographs of these stars are an added attraction in a book which will appeal to anyone interested in professional football.

Sabin, Francene. **Women Who Win**. Random 1975. 10-14.

Becoming a champion requires determination and dedication. In women's sports, there are often emotional sacrifices to overcome as well. The fourteen athletes chosen to represent various sports in this collection trained and conditioned themselves to win early in their lives. The reader is introduced to

Billie Jean King, tennis; Janet Lynn, skating; Cathy Rigby, gymnastics; the Cochran sisters, skiing; and nine others.

Shapiro, Milton J. **The Pro Quarterbacks**. Messner 1971. 11-up.

The stories of six pro quarterbacks will appeal to readers who know their pro football. Those readers should be able to differentiate between fact and opinion in the text.

Smith, Jay H. **The Receivers**. Illus. Vernon J. Biever and John E. Biever. Childrens 1975. 9-14.

Short biographies of five outstanding football receivers in NFL are included, along with action photographs. The biographies provide the football enthusiast with the highlights in the careers of the stars.

Verral, Charles Spain. **Babe Ruth: Sultan of Swat**. Garrard 1976. 8-12.

Always in trouble as a young boy, George Herman Ruth was sent to a Catholic school for instruction and discipline. It was there that he learned to play baseball, a game that led him to a career of records. His ability to hit home runs made him a hero to sports enthusiasts though he was originally signed as a pitcher. In his lifetime he set or equaled more than fifty official major league records.

Young, B. E. **The Picture Story of Frank Robinson**. Messner 1975. 8-12.

In 1974, Frank Robinson broke a barrier many thought insurmountable when he became the first black major league baseball manager. The Cleveland Indians hired him just twenty-seven years after the Brooklyn Dodgers stunned baseball fans by adding a black player to their team. This biography shows the personality of the man, the photographs demonstrate his baseball skill.

Others

Alderman, Clifford Lindsey. **The Dark Eagle: The Story of Benedict Arnold**. Macmillan 1976. 10-14.

This authentic biography of Benedict Arnold is written in a palatable factual style and offers insight into (but no excuses for) this historical figure's paradoxical character and complicated personality. In addition to commenting on Arnold's treasonous attempt to turn West Point over to the British in

1780, the author also includes straightforward facts about the subject's boyhood, business career, and military service in general.

Almedingen, E. M. **Ellen**. FS & G 1970. 11-up.

Nineteenth century England serves as the locale for this biographical sketch of a young girl who has the good fortune to fall in love with a wealthy Russian noble. Written in autobiographical style by her granddaughter, the narrative provides a captivating picture of the times. The major appeal of the book would be to youthful females, since the author draws the readers close by revealing growth pains during adolescence.

Bird, Caroline. **Enterprising Women**. Ment NAL 1976. 10-up.

A collection of short biographies tells the story of how a group of unusual women made their mark in the man's world of the marketplace. From Fanny Farmer of candy fame to writers like Sylvia Porter and Katharine Graham, these women fought for their place in occupations previously dominated by males. Not only a fascinating addition to literature of the women's rights movement, a splendid series of portraits of strong and interesting personalities.

Collins, David R. **Great American Nurses**. Illus. Haris Petie. Messner 1971. 9-up.

Five Nightingales are portrayed. The biographical tidbits, quotations, and drawings all serve to spread an inspirational word. There is a distinct need for more genre of this quality with its factual and biographical information. The material is not just for children who are interested in the field of nursing.

Cowan, Rachel. **Growing Up Yanqui**. Viking Pr 1975. 10-up.

"I joined the Peace Corps to change Latin America, but this is the story of how Latin America changed me," writes Rachel Cowan in this distinctly unusual memoir for young people. The story depicts how a middle-class, WASP girl from Wellesley, Massachusetts, grew up and became a political woman. Excellent autobiography.

Dedera, Dan, and Bob Robles. **Goodbye, García, Adíos**. Northland 1976. 12-up.

A bilingual account of a Mexican national hero, a railroad engineer who sacrificed his life by staying with his train, which was carrying dynamite and had a fire spreading, until it had passed through a large city. Magnificent old photos add much to the story. Should be of special interest to the millions of young Mexican-Americans in this country (outside of Mexico City, Los Angeles is said to be the largest Mexican town).

Fleming, Alice. **Ida Tarbell: First of the Muckrakers**. T Y Crowell 1971. 12-up.

This biography has an effective balance of the personal and professional life of the militant journalist who Teddy Roosevelt labeled "muckraker." The reader gains insight into the corrupt practices of John D. Rockefeller's oil monopoly and how Ida Tarbell's well-documented book inspired a public outcry.

Grant, Neil. **Barbarossa: The Pirate King**. Hawthorn 1972. 10-13.

The Turkish hero, Khair ed-Din, known in the western world as the fearsome Barbarossa, is discussed in an historical context and in a way that is more positive than most western books about him. Although the style is not difficult, children may have some trouble with the time sequence, geography, and names unless they already have some knowledge of that twelfth century time period.

Henri, Florette. **George Mason of Virginia**. CCPr Macmillan 1971. 12-up.

The author astutely represents George Mason as a bridge between the property-oriented pioneers and their offspring whose leisure allowed for philanthropic efforts; thus his allegiance is divided. The analysis of constitutional issues is lucid as is the account of tobacco culture. The aggregate is a portrayal that informs while it impresses.

Jacobs, W. J. **Prince Henry the Navigator**. Watts 1973. 9-10.

An adequate biography of an influential person in history. The writing style is easy and much information of the period is given in a readable way.

Jacobs, W. J. **William Bradford of Plymouth Colony**. Watts 1974. 10-up.

William Bradford's personal life and the development of Plymouth Colony are simply, authentically, and accurately told. The use of documents, maps, engravings, and other visuals adds to this interesting, short biography. The book should be especially effective with upper elementary grade students.

Joseph, Joan. **Henry Hudson**. Watts 1974. 8-10.

A well-written honest account of an adventurous explorer. Through diaries and maps one gets a real feel for the time period and events.

Keller, Gail Faithfull. **Jane Addams**. Illus. Frank Aloise. T Y Crowell 1971. 8-up.

The life story of this pioneer in social work makes fascinating reading. She worked hard in the fight to get the vote for American women. In a time when the world was at war, she joined the international effort to restore and maintain world peace. She was awarded the Nobel Peace Prize in 1931. Very timely biography.

Latham, Jean Lee. **Elizabeth Blackwell**. Illus. Ethel Gold. Garrard 1975. 7-9.

Elizabeth Blackwell became the first woman doctor in the United States. She fought a double battle against sickness and disease and also against the prejudice that excluded women from the medical profession. At the present, when women's rising consciousness demands strong female models in books, Blackwell's courage and determination inspire. Truthful writing.

Lawson, Don. **Ten Fighters for Peace: An Anthology**. Lothrop 1971. 12-up.

Ten thought-provoking accounts of ten people and their feelings about peace. Not only present-day peace workers such as Joan Baez and Lawrence Warner are included, but well-known individuals like Tolstoy and Mark Twain have their views presented, and their words seem to fit quite appropriately with today's thoughts.

Marks, Geoffrey, and William K. Beatty. **Women in White**. Scribner 1972. 12-up.

A timely book for today in its detailed description of the struggle of women for recognition in the healing arts. The book ranges from the ancient healers, real and imaginary, to the fascinating stories of Florence Nightingale and Jane Addams, to the story of women in medicine today.

McKown, Robin. **Nkrumah**. Doubleday 1973. 12-up.

A sensitive narrative of a most interesting and controversial African leader. Nkrumah is portrayed as a man of his own culture but also a man of the modern world.

Nolan, Jeannette Covert. **Yankee Spy**. Messner 1970. 9-12.

Elizabeth Van Lew, the southern belle who spied for the Union in the capital of the Confederacy, risked her name, fortune, and very life for the ideals of the America she loved during the most bitterly divisive struggle in our nation's history. For four years, Elizabeth Van Lew risked danger and capture with her amazing exploits. Yet few suspected that this gentle, well-born lady was actually a vital link in the underground network that grew up all over the South.

Reeder, Colonel Red. **Heroes and Leaders of West Point**. Nelson 1970. 10-up.

The stories in this collection are interesting and cover the entire span of West Point's history. The major fault is that the biographies are very short and portray each man only as a hero.

Rouverol, Jean. **Pancho Villa: A Biography**. Doubleday 1972. 12-up.

A factual intermingling of the personal life of Pancho Villa and the role he played in the Mexican Revolution. The negative as well as the positive aspects of Villa are portrayed.

Syme, Ronald. **Verrazano: Explorer of the Atlantic Coast**. Illus. William Stobbs. Morrow 1973. 8-12.

Due to carelessness of clerks and scribes and a few unjustified statements of early historians, the achievements of Verrazano were completely unknown for four hundred years. Only since 1900 have the adventures been known of the man who in the early 1500s explored and charted 2,000 miles of the Atlantic coast of America. This biography includes reports from the original log of Verrazano's first voyage.

BIOLOGICAL SCIENCES

Ancient Living Things

Aliki. **Fossils Tell of Long Ago**. T Y Crowell 1972. 8-10.

Simple, factual information about fossils. Some of it is too simplistic, however, and the book should be used with others that provide more information.

Besserat, Denise Schmandt. **Archaeology**. Steck-V 1973. 8-12.

The reader is given a brief introduction to the methods used by the modern archaeologist; how the different puzzle parts found fit together to tell us how early people lived.

Eisenberg, Azriel, and Dov Peretz Elkins. **Treasures from the Dust**. Illus. Michael Hopkins. Abelard 1972. 12-up.

This is a book for the student interested in archeology. A great deal of information is presented about archeologists themselves, the problems that arise in their work, and the history of the areas in which the digging was done. Many excellent black and white drawings add greatly to the text.

Howard, John. **I Can Read about Dinosaurs**. Illus. Judith Fringuello. Troll Assocs 1972. 5-9.

The fascination that dinosaurs hold for young children appears to be limitless. Through this simply written informational book, children can find out which dinosaurs were the biggest, longest, fiercest, and oldest. The connection between dinosaurs and later mammals is shown and the places that dinosaur skeletons can be seen are noted.

Kaufmann, John. **Flying Reptiles in the Age of Dinosaurs**. Illus. by the author. Morrow 1976. 8-12.

In the hundred million years that have passed since the pterosaurs lived with other dinosaurs, no other reptiles with wings have been found on earth. This is a fascinating picture study of how the pterosaurs evolved from wingless reptiles. It describes the bone structure of many fossils which demonstrate what amazing creatures they were, with intricate and delicate bones to support a wingspan that could be as wide as an airplane.

Kay, Shirley. **Digging into the Past**. Illus. Mark Peppe. Penguin 1974. 12-up.

A short, concise, and clearly written book investigating archaeology. It describes the beginnings of this science and concludes with an account of the saving of the Egyptian temple, Abu Simbel. Many excellent photos.

McGowen, Tom. **Album of Dinosaurs**. Illus. Rod Ruth. Rand 1976. 8-12.

Always a fascinating subject for readers of any age. Author McGowen has re-created the world in which these reptiles lived, offering for young imaginations descriptions of forty different dinosaurs, with guide to pronunciation of their tongue-twisting names and illustrations by Rod Ruth to vividly supplement the imagination. Other books of the same prehistoric period by the McGowen-Ruth team include:

Album of Prehistoric Animals (1976) and *Album of Prehistoric Man* (1975), both Rand McNally.

Shapiro, Larry. **Dinosaurs**. Illus. Borje Svensson. Price Stern 1976. 5-8.

This would make the perfect birthday or Christmas gift for a particular child interested in dinosaurs—but it could never survive a day in class, though it's sturdy enough for a single owner. The animals *do* pop right out of the book for a three-dimensional effect, and there are pull tabs for action movement of wings or jaws. Really a fascinating book.

Shapp, Martha, and Charles Shapp. **Let's Find Out about Cavemen**. Illus. Kyuzo Tsugami. Watts 1972. 6-8.

This book could be used as an introductory book for young children about how early people on earth lived. It explains simply how present day man has been able to learn so much about people who left no written records.

Animals, Birds, and Insects

Aliki. **The Long-Lost Coelacanth and Other Living Fossils**. Illus. by the author. T Y Crowell 1973. 8-10.

This is a delightful book about many interesting animals that exist today as they did millions of years ago. The text does not apologize (nor try to provide pronunciation hints) for jaw-breaking words—names of these lively fossils. It provides a sense of dignity to young readers and a left-handed compliment to their phonetic training—to permit them to struggle with these scientific wonders in vocabulary. Humor, too, is present in the book, in small doses, in both text and illustrations.

Allred, Dorald M. **Living Things: An Introduction to Natural History**. Brigham 1974. 10-up.

A scientific book that covers all life processes, heredity, plants, and animals—but doesn't limit itself to those categories. The material is factual. (Dr. Allred has taught parasitology, entomology, and invertebrate zoology.) His recent research is reflected in the last section of the book—ecology, conservation, and environmental quality (including air and water pollution, radiation and noise, and food additives and poisons). A valuable text with outstanding photos.

Amon, Aline. **Reading, Writing, Chattering Chimps**. Atheneum 1975. 8-12.

Chimpanzees look like "furry little men" and can learn to do many of the things people do—drink from a cup, eat with a knife and fork, use the bathroom, and ride motorcycles, for instance. People have imagined what it would be like to "talk" with animals for years and are doing it at last. Apes' throats are shaped so that they cannot make the different sounds of human language so psychologists started using signs or symbols that the apes can see instead of words. These visual languages have produced some surprising results.

Berenstain, Stan, and Jan Berenstain. **The Bears' Nature Guide**. Illus. by the authors. Random 1975. 5-8.

Papa Bear acts as guide for the rest of the family on a hike. Though some of the cartoon illustrations are intentionally humorous, there's a wealth of facts about nature presented in a very palatable manner. As the cover says: "almost everything . . . kids need to know about the animals, the plants, the earth itself; with actual facts about frogs, possums, birds, fish, trees, rocks, . . ."

Berger, Melvin. **Enzymes in Action**. T Y Crowell 1971. 7-14.

A comprehensive treatment of enzymes which serves well as a primary source but would be a formidable challenge to most casual readers. The author adds dimension to the technical side of the discussion by relating enzyme action to manufacturing and historical discoveries.

Brady, Irene. **Beaver Year**. Illus. by the author. HM 1976. 7-9.

A delightful treatment of the life of two beaver kits from birth through the birth of their own kits. Brady, through close personal scrutiny of the actual beaver, ably relates to the reader many significant facts concerning beavers' habits, homes, relationships, and instinctive behaviors without drowning the creative story line in a morass of factual description. Soft pencil drawings warmly add to this exceptional information book.

Braker, William P. **Exploring and Understanding Fish**. Benefic Pr 1971. 10-up.

This book has unique contributions to make to children's informational books. The author is an expert in his field, serving as the director of the John G. Shedd Aquarium. The book is filled with interesting facts about fish, presented in a nice, easy manner. It has many illustrations which are well labeled and augment the text. The more one reads this text the more interest it generates.

Brenner, Barbara. **Is It Bigger Than a Sparrow?** Illus. Michael Eagle. Knopf 1972. 4-8.

This is a wonderful introduction to bird watching. It has two sections: in the first, the oldest of three children tells how a new neighbor teaches them to identify birds; the second section includes illustrations and distinctive information about seventeen common birds.

Buckles, Mary Parker. **Mammals of the World**. Bantam 1976. 8-14.

A color guide to wild animals of the world who happen to share the classification of mammals with Man. Research indicates that, despite the biped's seeming superiority in so many aspects, many mammals have elaborate and sophisticated means of communication. Author Mary Buckles was long associated with the National Audubon Society's publications. An easy-to-carry compilation of accurate and useful information and color photographs.

Buxton, Ralph. **Nature's Gliders: The Flying Squirrels**. Illus. Angus M. Babcock. Childrens 1975. 6-9.

Written conversationally, the text provides an interesting and accurate understanding of this animal. Clears up many misconceptions about flying squirrels by explaining their life and habits.

Caras, Roger. **Going to the Zoo with Roger Caras**. Illus. Cyrill Gentry. HarBraceJ 1973. 8-12.

This is a beautiful book despite its encyclopedic format. The author maintains great sensitivity to wild animals found in zoos. The black and white sketches, too, are sensitive and accurate.

Caras, Roger. **Skunk for a Day**. Illus. Diane Paterson. Windmill Bks 1976. 4-8.

A thoroughly informative statement about the ways and needs of the skunk. Talented black and white crosshatch drawings verify and extend this authentic delineation of the activities of a young skunk from nightfall to dawn.

Case, Marshal T. **Look What I Found**. Illus. Mary Herbster. Chatham Pr 1971. 10-up.

A readable book, with a variety of hints about housing and care of many small animals. The book, while broadly relevant, lacks some of the specificity needed to make animal tending successful.

Casey, Winifred Rosen. **The Hippopotamus Book**. Illus. Greg Hildebrandt and Tim Hildebrandt. Golden Pr Western Pub 1975. 8-12.

Hippos used to be found all over Africa and in Europe, but now exist only in game preserves in Zaire and Kenya. Their only real means of defense is their teeth, largest of any land animal. Hippos live in herds and enjoy resting in the water with birds pecking insects from their heads and necks while small fish strip the algae that grow on their hides. An informative, well-illustrated account of a rare specimen:

Chinery, Michael. **Life in the Zoo**. Photos by Michael Lyster. Taplinger 1976. 10-up.

Much more than a description of animals, this is a behind-the-scenes look at the operation of the London Zoo. Describes how certain animal shelters, such as the aviary, were designed and why. Perpetuation of rare species is vital, and a chapter is devoted to breeding and conservation. Another section deals with research programs. And there are marvelous photos, both color and black and white, to show off the zoo's inhabitants.

Chrystie, Frances. **Pets**. Little 1974. 9-up.

Whether you have an interest in common domestic animals, farm animals, aquarium pets, or small wild animals, you will find information here. And the facts have been meticulously verified by experts in this revised version of a standard, so it's a book you can rely on. The section on "First Aid and Common Diseases" is not intended to be used in lieu of veterinary care, but offers pertinent advice.

Cole, Joanna. **A Calf Is Born**. Photos by Jerome Wexler. Morrow 1975. 5-8.

With excellent photographs and clear, precise text as a guide, the reader will really know how a calf is born when he finishes the book. Almost any statement in the book will be useful in family education units in the primary grades.

Conklin, Gladys. **Insects Build Their Homes**. Illus. Jean Zallinger. Holiday 1972. 5-8.

Concise yet interesting, descriptions of insects' homes. Detail is sufficient and not overdone. An interesting book.

Cooper, Kay. **All about Goldfish as Pets**. Illus. Alvin E. Staffan. Messner 1976. 8-12.

Although there are more than twenty-five kinds of goldfish, two (the common and the comet) are most frequently found in aquariums. Text gives information about the organs of the goldfish that enable it to live for up to twenty years in water. Also tells how to set up an aquarium, maintain it, and keep the fish healthy. Fish reproduction is explained.

Cooper, Kay. **All about Rabbits as Pets**. Photos by Alvin E. Staffan. Messner 1974. 8-10.

The answers to many questions can be found in this beginner's guide to choosing, caring for, and raising rabbits. Young animal lovers will also find information about wild rabbits—what they are like and where they can be found. Staffan's photographs offer a sensitive portrait of rabbit life.

Copps, Dale. **Savage Survivor: 300 Million Years of the Shark**. Follett 1976. 12-up.

A factual and informational account of a fascinating creature that has existed with no mutation since long before Man appeared on earth. A subject of great interest to all readers.

Daly, Kathleen. **A Child's Book of Animals**. Illus. Lilian Obligado. Doubleday 1975. 5-8.

Each of the twenty-nine animals is described in brief, easy-to-read text with accompanying illustrations. Children are encouraged to look for these furry friends on nature walks, and never to intentionally harm them.

Daly, Kathleen. **The Wonder of Animals**. Illus. Greg Hildebrandt and Tim Hildebrandt. Golden Pr Western Pub 1976. 5-12.

Straightforward explanations that don't talk down to readers, plus realistic drawings highlight some of the world's most unusual animals—including the fabulous dinosaurs—and some unusual facts about common animals.

Dary, David A. **The Buffalo Book**. Photos by William Henry Jackson. Avon 1975. 10-up.

This is a splendid account of the brutal slaughter and extinction of the Buffalo. The book is filled with fascinating bits of information about the animal, its habits, its predators, the importance of its role in Indian life and in the westward sweep of the pioneers. Both in history and in detailed natural science it offers much of Americana. Unfortunately its value to the younger reader is marred by a rather heavy style and exceedingly small print.

Davis, Bette J. **Mole from the Meadow**. Illus. by the author. Lothrop 1970. 8-12.

This charming book focuses on the author's backyard encounter with a mole. Explaining in simplified form the basic facts about moles, it is a good exposition of the mole's place in the balance of nature. The illustrations are excellent and well correlated with the text.

Day, Jenifer W. **What Is an Insect?** Golden Pr Western Pub 1976. 5-8.

Very realistic illustrations of a sampling of familiar flying and crawling insects. This is an introductory book for very young students, but it does an excellent job of relaying the basic similarities that make all these very different looking "bugs" members of the same family, i.e., insects. A rare book for this grade level.

Eberle, Irmengarde. **Beavers Live Here**. Doubleday 1972. 8-up.

This is a beautifully written story about a most interesting animal. The author handles the narrative in an objective manner, but with great sensitivity. An excellent book.

Englebert, Victor. **The Goats of Agadez**. HarBraceJ 1973. 5-9.

The goats that live in the desert village of Agadez are everywhere, eat anything, and are highly prized by their owners. Beautiful black and white photos chronicle a typical day in a faraway place.

Ewbank, Constance. **Insect Zoo**. Illus. Barbara Wolff. Walker & Co 1973. 9-13.

Ewbank is more interested in child interest and activities generated by that interest than in pure science taxonomy. For this position and others *Insect Zoo* should delight young readers.

Farrar, Richard. **The Bird's Woodland: What Lives There**. Illus. William Downey. Coward 1976. 7-11.

Though the woods may seem quiet to the uninitiated observer, there is activity on many levels. William Downey has used pen and ink drawings to depict the beauty of the birds which coexist in the same vicinity. Each species recognizes the territorial rights of the others. Hawks, woodpeckers, and nuthatches live together, each group utilizing a separate part of the same woodland. Good environmental approach to the study of birds.

Fisher, Aileen. **Do Bears Have Mothers, Too?** Illus. Eric Carle. T Y Crowell 1973. 4-7.

Full-page colorful collages of animal babies with their mothers, done in the distinctive style of artist Eric Carle. Verses on facing pages are loving words from the animal mothers concerning their offspring and the way they will be raised. A combination of the talents of two outstanding professionals in the field of children's literature.

Freschet, Berniece. **The Jumping Mouse**. Illus. Kazue Mizumura. T Y Crowell 1971. 10-12.

This is a charming book, told by an observer who has done her job well. The "plot" carries a jumping mouse through a whole year, portraying its habits, its enemies, and its haunts. An excellent book with a firsthand experience recorded expertly.

Gans, Roma. **Bird Talk**. Illus. Jo Polseno. T Y Crowell 1971. 7-10.

Simply written, but not written down to the young audience, this book serves to encourage children to observe birds more closely in order to hear, if they can, the call notes described.

Greene, Carla. **How Man Began**. Illus. John Floherty, Jr. Bobbs 1972. 8-12.

A simplified (and occasionally oversimplified) study of what fossil remains tell us of early man. The author is careful to present theory as theory, and to point out the large gaps in our knowledge of early man.

Hawes, Judy. **My Daddy Longlegs**. Illus. Walter Lorraine. T Y Crowell 1972. 7-10.

An interesting story, involving the children in activities as well as information.

Headstrom, Richard. **Lizards as Pets**. Lippincott 1971. 10-up.

The introduction suggests to the reader that lizards make good pets. Each of the twenty-six chapters gives detailed information about one of the twenty-six different kinds of lizards commonly found in the U.S. Directions for caring for lizard pets are given at the end of the book in two sections of notes to the reader. Illustrated with photographs.

Hess, Lilo. **Mouse and Company**. Scribner 1972. 7-11.

An interesting and informative book. The illustrations (black and white photographs) are exceptional and add a great deal. Excellent material. Well written.

Hiser, Iona Seibert. **Collared Peccary: The Javelina**. Illus. Frank O'Leary. Steck-V 1971. 6-10.

An account of the relatively unknown native American, the javelina. Some of the javelina's present day relatives are the domestic hog and the hippopotamus.

Hiser, Iona Seibert. **The Gila Monster**. Illus. J. M. Roever. Steck-V 1972. 6-10.

A colorful, short and simple review and description of the gila monster. The realistic illustrations will fascinate children at the primary and intermediate levels. The text is a blend of clarity and sophistication. This book should intrigue anyone interested in desert lore.

Hoban, Tana. **Look Again**. Illus. by the author. Macmillan 1971. 6-14.

In this intriguing wordless book, white pages with two-inch square openings cut into them alternate with full-page black and white photographs of animals and plants to tantalize and challenge the reader (adult or child) to guess what plant or animal has been photographed. A visual mystery game, this can also help the reader become more fully aware of the symmetry and patterns found in nature.

Hopf, Alice L. **Biography of an Armadillo**. Illus. Jean Zallinger. Putnam 1975. 8-12.

A young armadillo is swept away from his mother and home by rising floodwaters. He manages to survive, find food, and a new family. His encounters with humans, machines, and other animals demonstrate that Dillo has enemies besides the elements of nature. In relating the experiences of an individual armadillo the author manages to include much interesting factual information about the entire species.

Hunter, Don (with René Dahinden). **Sasquatch**. Sig NAL 1975. 8-12.

For twenty years René Dahinden, a Swiss-born Canadian adventurer, has pursued the myth of Sasquatch—or Bigfoot as he is called in California—determined to discover whether the hairy giant exists. He has collaborated with Don Hunter in this narrative of all available information, both fact and legend, on the elusive monster. This is a book the young reader will revel in. Fast paced and clearly written.

Hutchins, Ross E. **Insects in Armor**. Parents 1972. 9-11.

The text and black and white photograph are equal in their high quality to other Hutchins books. Informative, straightforward, and sometimes humorous, Hutchins provides his audience with another peek into the everyday world none of us is apt to see.

Johnson, William Weber. **The Story of Sea Otters**. Random 1973. 9-12.

The life of the sea otter, its place in its particular ecosystem, and the role the sea otter has played in man's exploration of the Pacific are explained. Once nearly extinct, the sea otter still faces dangers, many of them caused by man. Illustrated with photographs.

Kaufmann, John. **Bats in the Dark**. Illus. by the author. T Y Crowell 1972. 7-10.

Well written, highly informative, and of high interest despite the topic.

Klots, Alexander B. **Butterflies of the World**. Bantam 1976. 8-14.

Another paperback of beautiful color photographs combined with comprehensive information. A guidebook to more than fifty classifications of moths and butterflies, their enemies, defenses, and relation to the environment. The photos are colorful, and in their proximity to the subjects, both delicate and awesome. A valuable edition to any science library.

Kohn, Bernice. **The Busy Honeybee**. Illus. Mel Furukawa. Four Winds Schol Bk Serv 1972. 5-8.

A beautiful introduction to the common honeybee. Authentic and accurate depiction of the bee society in clear, concise language. The illustrations are pleasant ink line drawings.

Lauber, Patricia. **Earthworms: Underground Farmers**. Garrard 1976. 6-12.

Though it can't see, smell, or hear, the worm performs many useful functions. Special "worm farms" are employed to produce very fertile soil, used especially in greenhouses. The anatomy of the earthworm, including its reproductive cycle, is graphically described, as are the many enemies, both above and below ground, waiting to devour the worm.

Lauber, Patricia. **Of Man and Mouse: How House Mice Become Laboratory Mice**. Photos by Hal Siegal. Viking Pr 1971. 9-12.

A tempting narrative about an animal interesting to most young readers. Illustrations and organization add to its luster for youth, if not mothers.

Lauber, Patricia. **Sea Otters and Seaweed**. Garrard 1976. 8-11.

Otters are fascinating animals: when dining, one will float on its back, treading water with a hind leg, and use its chest for a table. If the menu includes a hard-shelled clam, the otter will use a rock as a tool to crack it open. They remain dry and warm inside their dense fur because of pockets of air. Interesting text and photographs.

Laycock, George. **Wingspread**. Four Winds Schol Bk Serv 1972. 10-14.

A fascinating book to tempt any outdoor-minded person to take a closer look at some rare bird species and their unique behaviors. The author is well informed and a natural storyteller. The brief episodes concerning several bird species encourage the reader "to see how it will come out." Book is illustrated with remarkably sharp black and white photographs.

Lockley, R. M. **The Private Life of the Rabbit**. Macmillan 1974. 12-up.

A classic biological study on the behavior of rabbits. It is reported in an interesting, thorough, and scholarly manner.

Lubell, Cecil. **Birds in the Street**. Parents 1971. 6-9.

A wide-ranging view of the life of pigeons, particularly in the U.S. Most of the content falls within the experience range of urban children, although not all readers could be expected to agree with the obvious bias of the author toward the control of future generations of these bird groups.

Mari, Iela, and Enzo Mari. **The Chicken and the Egg**. Illus. by the authors. Pantheon 1970. 5-8.

Another of the Maris' wordless picture books, presenting the life cycle and habits of a chicken, from the egg in which the embryo develops to the hatching chick.

Martin, Lynne. **Peacocks**. Illus. Lydia Rosier. Morrow 1975. 8-12.

The peafowl or peacock is, according to scientists, a "glorified chicken" belonging to the same family as pheasants, quails, and partridges. The author discusses the plumage, habits, history, and care of this most gorgeous of fowl in a conversational, easy-to-read style that will capture the interest of the young ornithologist. Handsome pencil sketches of the birds in various poses and habitats.

May, Julian. **Millions of Years of Eggs**. Illus. Tom Dolan. Creative Ed 1970. 8-10.

An extended narration of the development of egg-laying animals. Although title and cover design suggests birds as a point of focus, little attention is devoted to them or to their evolutionary success.

May, Julian. **Tiger Stripes and Zebra Stripes**. Illus. Chet Reneson. Creative Ed 1970. 7-10.

A selective study of protective coloration in animals which succeeds in large part because of the blend of illustrative figures with an interesting text. For this age group, the anticipation of the next page is fully realized.

May, Julian. **Wildlife in the City**. Illus. Bill Barrs. Creative Ed 1970. 7-9.

A much needed insight into animal population of the city, frequently overlooked by children and adults. Illustrations could be of particular benefit to city residents who are interested in identifying the animals of their urban environment.

McClung, Robert M. **Aquatic Insects**. Illus. by the author. Morrow 1970. 8-12.

Some young people will read and re-read this book because they are so fascinated by aquatic life. It is worthy of their interest and will contribute to their knowledge. In this age of ecology consciousness, this book definitely has a plea. It is well written, accurately illustrated in black and white line drawings, and has both a pictorial key and a good index.

McClung, Robert M. **Sea Star**. Illus. by the author. Morrow 1975. 6-10.

At top speed of five or six inches a minute, about a mile a week, Sea Star inches her way along the sea bed, feeding on mussels, snails, and clams. In simple language and carefully detailed pictures, science writer Robert McClung describes the life cycle of the common starfish and depicts some of the other marine creatures she comes in contact with.

McNulty, Faith. **Whales: Their Life in the Sea**. Illus. John Schoenherr. HarpJ Har-Row 1975. 10-up.

This book describes the various kinds of whales. It tells how they "talk" across great distances, care for their young, and each year make extraordinary journeys from the polar ice to the warm equator. Stunning illustrations show the majesty of whales, the mammals that returned to the sea.

Miskovits, Christine. **Where Do Insects Go in Winter?** Denison 1973. 8-12.

A well-written, accurate book detailing interesting facets of insect life histories. It should appeal to a wide range of readers.

Morris, Robert A. **Sea Horse**. Illus. Arnold Lobel. HarpJ Har-Row 1972. 5-8.

As a science information book, this could be classed "high interest, low vocabulary." The scientific information is accurate and handled very nicely. A good book for children who enjoy learning more about fish (and for others who might get interested).

Nespojohn, Katherine V. **Worms**. Illus. Haris Petie. Watts 1972. 9-11.

The book is extremely informative though it reads much like a text book.

Patent, Dorothy. **Weasels, Otters, Skunks, and Their Family**. Illus. Matthew Kalmenoff. Holiday 1973. 8-12.

An open, positive study of the Mustelidae family, which includes common animals such as skunks, weasels, and otters. The marriage of text and illustrations is firm and interesting. A significant contribution for young readers.

Politi, Leo. **The Butterflies Come**. Illus. by the author. Scribner 1972. 5-9.

This reissue of Politi's 1957 story of the Monarch butterflies coming to the Monterey Peninsula attests to its durability. The chalk-like illustrations help the reader visualize swarms of beautiful orange butterflies filling the sky and settling in trees. All the facts of nature used in the story are true. The occasion of the return of the butterflies is viewed from the perspective of two children.

Pringle, Laurence. **Cockroaches: Here, There, and Everywhere**. Illus. James McCrea and Ruth McCrea. T Y Crowell 1971. 7-10.

At first glance one might be repelled by the very topic; yet the author presents a very knowledgeable view of cockroaches, high in objectivity and low in moralizing. While it suggests that a good way not to have to live with cockroaches is to keep food from them, it does not make one feel inferior to have an acquaintance with cockroaches. The suggestions are subtle, yet entirely open. A remarkable book, to say the least.

Pringle, Laurence. **Follow a Fisher**. Illus. Tony Chen. T Y Crowell 1973. 7-11.

An informational story about the weasel family, whose members are called "fishers." The information appears to be accurate and there is a preface indicating some of the sources used for verification. The habits and lifestyle of the fishers are well described. Black and white illustrations extend this information.

Reddick, Kate. **Horses**. Bantam 1976. 8-14.

A beautiful paperback with pictures in color on almost every page. More than 125 breeds are pictured and described. There are 167 photos of horses from all over the world. Written by an expert, well-published in her field. A book that will attract horselovers.

Reeves, Martha Emilie. **The Total Turtle**. Illus. Peter Zallinger. T Y Crowell 1975. 8-12.

The title of this selection is apt. The book is an introduction to all phases of the turtle and tortoise—evolution, history, cultural symbolism, and detailed instructions on care. Pertinent, meticulous illustrations nicely complement the well-organized text.

Ross, Wilda. **Can You Find the Animal?** Illus. John Hamberger. Coward 1974. 7-11.

A collection of examples demonstrating by way of explicit text and carefully detailed, realistic illustrations how mammals, fish, birds, and insects develop means of protection that deceive their natural enemies.

Rounds, Glen. **Wildlife at Your Doorstep**. Illus. by the author. Holiday 1974. 8-up.

The title explains nicely the contents of this publication. This is a beautifully written, lyrical book, the product of careful observation of truth stranger than fiction. It urges the readers to be observers of their own immediate environments.

Russell, Helen Ross. **Winter: A Field Trip Guide**. Photos by Arline Strong. Little 1972. 6-9.

Through text and photographs, the author and illustrator suggest to the young reader ways of discovering how animals protect themselves from snow and ice and find food during the winter months. Ways of observing wildlife without disturbing it are suggested.

Schick, Alice. **The Peregrine Falcons**. Illus. Peter Parnall. Dial 1975. 8-11.

One of the most interesting informational books published in recent years, this account of the formidable bird of prey which was almost lost to the world because of pesticide poisoning is beautifully described and enjoyably illustrated.

Schick, Alice. **The Siamang Gibbons: An Ape Family**. Illus. Joel Schick. Westwind Pr 1976. 8-12.

Siamangs are a rare type of ape, with a large pouch beneath the chin that is inflated balloon-size whenever they call out to claim their territory. Unk is a young siamang whose mother has been killed in a fall. He is taken to Milwaukee Zoo and becomes spoiled but contented—until his keepers decide to play matchmaker by bringing Suzy from Seattle to join him. A true narrative.

Scott, Jack Denton. **Discovering the American Stork**. Photos by Ozzie Sweet. HarBraceJ 1976. 10-14.

The American stork, its life and habitats, has been carefully studied and documented through photography for present and future ornithologists. Included in this comprehensive book are the effects of man as well as the precautions man has taken to insure the stork's well-being in the future. Difficult terminology at times but the photographs minimize the problem. It is definitely an informational book worthy of any child's library.

Scott, Jack Denton. **Return of the Buffalo**. Photos by Ozzie Sweet. Putnam 1976. All ages.

An Indian chief in 1855 wrote: "What is man without the beasts? If all were gone, man would die . . . for whatever happens to the beasts also happens to man. All things are connected." It has taken more than 100 years, but that simple statement of interdependency is proving itself. Man destroyed all but 541 of an estimated 60 million buffalo before action was taken. This book tells the history of the slaughter and rebuilding of the buffalo herds in America.

Scott, Jack Denton. **The Survivors**. Illus. Daphne Gillen. HarBraceJ 1975. 9-up.

In these days when so many varieties of wildlife are threatened with extinction, it is a rarity to read of twelve common species which have not only survived, but seem to be flourishing. How they have combined physical attributes with cunning to escape destruction by their enemies makes fascinating reading.

Scott, Jack Denton. **That Wonderful Pelican**. Photos by Ozzie Sweet. Putnam 1975. All ages.

A marvelous account, full of information and excellent black and white photos. The largest web-footed bird in existence, the pelican dates back 70 million years. Protected by law on Pelican Island in Florida, where all the photographs in this book were taken, the pelican is an endangered species elsewhere due to pollution and man's carelessness.

Selsam, Millicent E. **Is This a Baby Dinosaur?** HarpJ Har-Row 1972. 5-8.

A delightful book which uses close-up photographs to pose puzzling questions as to the true identity of the picture. It serves to stimulate curiosity as well as to give information as the puzzle is solved.

Selsam, Millicent E. **The Harlequin Moth: Its Life Story**. Photos by Jerome Wexler. Morrow 1975. 5-8.

Interestingly told, with accurate, clearly-labeled photographs, this history of the harlequin moth can serve as a model for other investigations. One of the most fascinating photographs shows the caterpillar in four stages of molting. Concluding section gives information about other common moths and caterpillars.

Selsam, Millicent E. **How Puppies Grow**. Photos by Esther Bubley. Four Winds Schol Bk Serv 1971. 5-8.

A combination picture and story sequence that aptly describes the first few weeks of a puppy's life. Simple and appealing.

Selsam, Millicent E., and Joyce Hunt. **A First Look at Birds**. Illus. Harriet Springer. Walker & Co 1973. 6-9.

A very simple book that should help the young reader to take more than a cursory look at birds. There is a color insert, and the other illustrations are detailed black and white drawings which supplement the text very well.

Sendak, Maurice, and Matthew Margolis. **Some Swell Pup: Or Are You Sure You Want a Dog?** Illus. Maurice Sendak. FS & G 1976. 5-8.

A puppy appears on the doorstep; the boy and girl living inside are delighted. They have no experience in training a dog (and little knowledge, since they can't even agree on the sex of their pet). Could help the new or prospective pet owner realize that any animal is more than a cuddly plaything. Illustrated in comic strip format.

Shaw, Evelyn. **Alligator**. Illus. Frances Zweifel. HarpJ Har-Row 1972. 6-9.

The information about alligators is presented in a straightforward, informative style. The author tells a story about one alligator and thus involves suspense and plot. This nonfiction piece rates close to Millicent Selsam's work, although the way the mother alligator continues to care for her young is contradicted by other sources of information. The vocabulary control makes the book available to beginning readers who could compare its information with other descriptions of alligator behavior.

Shuttlesworth, Dorothy E. **Pets and People: How to Understand and Live with Animals**. Dutton 1975. 8-up.

A remarkable offering, this information-filled account of most imaginable pet types includes fascinating definitions, descriptions, and explanations of what pets are appropriate to specific environments.

Simon, Hilda. **Dragonflies**. Illus. by the author. Viking Pr 1972. 12-up.

An excellent description of the dragonfly's life cycle is interestingly, clearly, and accurately presented. Colorful illustrations and diagrams aid the text.

Stein, Sara Bennett. **How to Raise Mice, Rats, Hamsters, and Gerbils**. Photos by Robert Weinreb. Random 1976. 8-12.

What to look for in cages and other equipment; what to feed the rodent pet; information about each particular breed—all these questions are answered in this comprehensive pet care manual. There is also an introductory note to parents which gives average prices of animals and cages, as well as other helpful information. Illustrated with photographs, many in color.

Taylor, Herb. **The Lobster: Its Life Cycle**. Sterling 1975. 9-up.

A very informative book about lobsters in an ocean habitat as well as those being studied in laboratories. Included is a discussion of the lobster's origins, predators, and experiments being performed with these crustaceans. This book has received honorable mention from the Children's Science Book Award committee.

Thiede, Jan. **Mamakuu's Family: An Elephant Herd**. Photos by the author. Coward 1976. 7-11.

A pictorial essay about African elephants. Factual text is enhanced by black and white photographs of Mamakuu, a female elephant who is leader of the herd.

Thomas, Arline. **Mockingbird Trio**. Scribner 1973. 8-up.

The author is a volunteer with the bird-saving corps of the Audubon Society. Injured and abandoned birds are brought to her for doctoring and recuperation after which they are set free. She is careful not to make pets of them so they have a better chance of survival once they are released. The author's methods and philosophy are told through the story of three very young mockingbirds she kept for several months. Table of contents and index are included. Illustrated with a few black and white photographs.

Trost, Lucille. **Biography of a Cottontail**. Illus. Lydia Rosier. Putnam 1972. 7-10.

This life cycle story of a cottontail rabbit is told in a simple, straightforward, and interesting style. The soft three-color illustrations fit the text. This is more advanced reading than Hess' *Rabbits in the Meadow* and more interestingly told than *Here Come the Cottontails* by Goudy.

Van Gelder, Richard. **Whose Nose Is This?** Walker & Co 1974. 7-10.

The author presents close-up photographs of an animal's nose. On the following page the animal is pictured in its entirety, along with some information about that particular animal.

Warner, Matt. **Cats of the World**. Bantam 1976. 8-14.

Historians generally agree that cats were first domesticated in Egypt more than 5000 years ago. This splendid paperback has colored pictures on each page to demonstrate cats around the world. Not just the house tabby, but cat relatives such as leopards and cheetahs. Color photos are all close up, bright, and clear.

Waters, John F. **Camels: Ships of the Desert**. Illus. Reynold Ruffins. T Y Crowell 1974. 7-9.

A simple but informative book explaining the life of the "ship of the desert," the camel. Explores the myths many believe as to the camel's eating and drinking habits. Well illustrated.

Waters, John F. **Creatures of Darkness**. Illus. Harriett Springer. Walker & Co 1975. 10-up.

A fascinating description of many creatures that inhabit dark places. The book gives ample basic information, but also arouses curiosity and will lead to further reading. Clear line drawings add to the detail.

Watson, Jane Werner. **Whales: Friendly Dolphins and Mighty Giants of the Sea**. Illus. Richard Amundsen. Golden Pr Western Pub 1976. 8-12.

Magnificent illustrations that do justice to the size of the subject. It is known that whales have been around for 60 million years; few may realize that the friendly dolphin is also a whale. Touches on the "language" of whales, their sonar system. Includes pictures of all the different types of whales, and a final section about what men have done to these sea mammals.

Webster, David. **Track Watching**. Watts 1972. 9-up.

The most intriguing part of this book is the excellent photographs and line drawings used to instill a real curiosity about tracks. The text is well written and the author uses extensive quotes from an authoritative naturalist, Ernest T. Setan. It is interesting throughout and deeply involves the reader.

Wright, Dare. **Look at a Kitten**. Random 1975. 6-9.

A close look at both cats and kittens, with the text liberally illustrated with black and white photographs. This is not meant as a pet care book; the information is factual and pertains to all breeds of cats.

Zappalorti, Robert T. **The Amateur Zoologist's Guide to Turtles and Crocodilians**. Stackpole 1976. 8-12.

Not the care-and-feeding-of-pets-type book. There is a wealth of detailed information about behavior, evolution, size—but if the text seems too advanced for the fourth grader, there are scores of pictures (both color and black and white) which will captivate him if he has any real interest in these reptiles.

Zim, Herbert, and Lucretia Kranz. **Snails**. Illus. René Martin. Morrow 1975. 8-12.

What might appear to be an insignificant subject is handled deftly by Zim and his collaborator. Snails are not at all insignificant in number—there are 80,000 kinds of them on land or in water. Scientific information is liberally accompanied by fine black and white sketches of many of the different species of snails. Good scientific writing about one of the earliest forms of life on earth, one which shows no evidence of being weakened despite the encroachment by man.

Conservation and Ecology

Adamson, Wendy Wriston. **Saving Lake Superior: A Story of Environmental Action**. Dillon 1976. 12-up.

Lake Superior, like the many other rivers and lakes in this country, was being polluted. Fishermen complained of the decreasing number of fish; people who remembered when the lake was clear enough to see bottom in places were upset; so a group of citizens from the three states around Superior organized, put out informational pamphlets, and wrote to Washington. Their actions produced results.

Anderson, John M. **The Changing World of Birds**. HR & W 1973. 10-14.

With an interesting style and attractive format the author, an experienced ornithologist who is very concerned about the effect our modern environment is having on the world of birds, offers young people the challenge of learning and becoming involved in the support of bird life. Photographs from the National Audubon Society are excellent as are the glossary, index, and list of books for further reading. An outstanding and informative book.

Atwood, Ann, and Erica Anderson. **For All That Lives**. Illus. by the authors. Scribner 1975. 7-16.

This compilation of Albert Schweitzer's imagery-filled poetic statements stressing the mystery and dignity of life accompanied by illuminating photographs in full color constitutes an invaluable component of any school, public, or personal library.

Baylor, Byrd. **The Desert Is Theirs**. Illus. Peter Parnall. Scribner 1975. 5-8.

It takes a special kind of person to choose to live in the desert. The land belongs as much to the snakes and spiders as it does to the scorpions. Illustrations are done with desert colors, with the hot yellow sun always in evidence during the day. A Caldecott Honor Book.

Beame, Rona. **What Happens to Garbage?** Messner 1975. 8-12.

Concentrates on the use of landfills in New York City, stressing the positive aspects (i.e., being turned into parks or golf courses when their usefulness is over); also points out the unknown polluting effect these landfills may have on surrounding water supplies. Also demonstrates workings of paper and metal recycling centers.

Bendick, Jeanne. **Exploring an Ocean Tide Pool**. Garrard 1976. 7-11.

An easy-to-read book about an ocean tide pool explaining what grows there, how organisms survive, and an explanation about the ocean itself.

Borgese, Elisabeth Mann. **The Drama of the Oceans**. Abrams 1975. 12-up.

Over 100 full-color illustrations present first the beauty of the oceans, then the inhabitants of the underwater environment. But this is more than a book of pictures. The next section is about "the actors"—fishermen, oilmen, engineers, miners. Finally, "the drama" which can end with "the death of the oceans" or "new life for the oceans." Written by the daughter of Thomas Mann.

Bracegirdle, Cyril. **Zoos Are News**. Abelard 1973. 10-up.

The emphasis is on conservation and preservation of animal species and the role zoos play in these efforts. Some individual species and efforts to preserve them are described. The material tells of zoos all over the world. Illustrated with photographs.

Burgess, Robert F. **Exploring a Coral Reef**. Illus. Ronald Himler. Macmillan 1972. 8-11.

An interesting book for any person interested in tropical fish or collecting sea shells because it gives the habitat for many of these organisms. The book is well written and has appeal.

Busch, Phyllis S. **Exploring as You Walk in the Meadow**. Photos by Mary M. Thacher. Lippincott 1972. 10-14.

Illustrated with distinctive black and white photographs and written with splendid use of descriptive words, this book effectively shows how to explore the world of a meadow. The writing is much more advanced, however, than the ages of the young children photographed. (A guide for the leader accompanies the book.)

Charlot, Martin. **Sunnyside Up**. Illus. by the author. Weatherhill 1973. 6-9.

A sophisticated wordless picture book commenting about the attitude of people toward nature and our place in the scheme of things. Most of the illustrations in the over-sized book are double-page spreads; all are in rich brilliant hues and are suggestive of the naive style of art.

Chen, Tony. **Run, Zebra, Run**. Illus. by the author. Lothrop 1972. 6-12.

With splendid pictures, many in color, this story of birds and animals is an effective, sobering plea for protection of wildlife from its predator, Man.

Elliott, Sarah M. **Our Dirty Air**. Messner 1973. 8-up.

Addressed to young readers who want to know about air pollution and who may someday be in a position to do something about the problem as concerned citizens. Explains why the situation exists, the dangers it brings to plant and animal life, and what can be done by governments or individuals to alleviate the problem.

Frankel, Lillian B. **This Crowded World**. Columbia Bks 1970. 10-12.

This book is a look at the population facing the world. Included in the text is a chapter on how people are counted and one that delves into how the earth's population got so large. Diagrams and photos help make the book easy enough for the young reader.

Freschet, Berniece. **Turtle Pond**. Illus. Donald Carrick. Scribner 1971. 5-8.

Lovely, natural illustrations complement a "tell it like it is" description of survival of the animal world in and around a forest pond. This exciting glimpse of nature is dramatized even more by the realistically colored drawings that accompany the well-written text.

George, Jean. **All Upon a Stone**. Illus. Don Bolognese. T Y Crowell 1971. 6-10.

This story about the mole cricket's search for others of its kind reveals the microcosm on a large weathered stone. The poetic prose combines with the unique and beautifully detailed, colored illustrations in this book to stimulate the curiosity of young readers and raise their level of aesthetic taste.

Godfrey, Michael A. **A Closer Look**. Sierra 1975. 10-up.

While some might study nature by traveling to a wilderness area, Michael Godfrey has found urban fauna equally fascinating and instructive. Color photographs illustrate vividly the nonhuman life that occupies the territory near his house, the interdependency of plants, caterpillars, birds—even the variety of life to be found in deadwood. Explains the life systems and demonstrates the beauty to be found in overlooked areas.

Goldstein, Philip. **Animals and Plants That Trap**. Illus. Matthew Kalmenoff. Holiday 1974. 10-up.

This unusual book about how animals and plants capture their food and enemies not only provides an immense amount of information for its size, but invites readers to engage in scientific research in areas where observations are needed, but have been lacking. A sophisticated book which does everything well. Text and illustrations are excellent.

Gordon, Esther S., and Bernard L. Gordon. **Once There Was a Passenger Pigeon**. Illus. Lawrence Di Fiore. Walck 1976. 5-10.

A commentary on what could happen to any endangered species, and why. At one time there were billions of passenger pigeons, so many that when in flight they seemed to blot out the sun. Unfortunately, they nested close together, filling the trees in an area and providing easy "sport" for hunters. In 1914 the last of these birds died in captivity, signaling the extinction of a breed. Should be a useful "message" resource in discussing conservation of wildlife.

Gregor, Arthur S. **Man's Mark on the Land: The Changing Environment**. Illus. Jean Simpson. Scribner 1974. 10-up.

Gregor pulls no punches in his rapid-fire story of man's changing of the earth for the worse. One of his chapter titles, "Man Alters the Environment: Smog, Sewage, and Tar on Your Feet," is an indictment of the problems engineered by man. However, there is a hopeful note: Gregor says that man can live in harmony with nature again and then once more the constellations will blaze brightly in the night sky.

Harris, John, and Aleta Pahl. **Endangered Predators**. Illus. Aleta Pahl. Doubleday 1976. 10-up.

Until man arrived on the scene, there was a balance of nature that included predator animals to keep other forms of life in check. Now that balance has been destroyed, and many species face extinction. Stories about the wolf, fox, cougar, bobcat, and coyote demonstrate the role they should play in the environment, the purpose for which they were put on earth.

Harrison, C. William. **Wildlife**. Messner 1970. 10-15.

A study of wildlife that is honest in understanding the presence of man in the constantly changing balance of nature. Some charts and graphs contribute to the topic and the particular interests of readers. One, for example, lists the prevailing rates paid for wildlife specimens by zoos and exhibiting agencies.

Helfman, Elizabeth S. **This Hungry World**. Lothrop 1970. 12-up.

A provocative, fact-filled book that does not pull punches. It deals with the causes and effects of hunger in the world and places blame where it belongs. A bibliography provides further sources of information.

Kohn, Bernice. **The Organic Living Book**. Illus. Betty Fraser. Viking Pr 1972. 10-14.

Sure to be popular, this book is about "a good way to live." Personal, fresh, and spritely, it swings from consumer protection to conservation to pollution control. The unifying theme: don't pollute your own body unnecessarily; alternatives are available, inexpensive and easy to use. Recipes included.

Leen, Nina. **And Then There Were None**. Illus. by the author. HR & W 1973. 10-up.

This is a remarkably timely book. Basically a picture book (the headings for the pictures comprising what text there is), this volume compellingly details threatened animals. The photography is top quality, and the book precisely authentic.

Leslie, Robert Franklin. **Wild Burro Rescue**. Illus. Angus M. Babcock. Golden Gate Childrens 1973. 9-12.

In a first person narrative the author tells about his efforts to rescue and protect herds of wild burros in the Southwest. After a short course in veterinary medicine he has spent his vacations trying to aid the injured animals. Describes the problem from one man's point of view.

List, Ilka Katherine. **Questions and Answers about Seashore Life**. Illus. Arabelle Wheatley. Four Winds Schol Bk Serv 1971. 7-12.

Animals of the seashore are a wide-ranging interesting group, and List has succeeded in bringing that image to the reader. With the aid of simple illustrations, common seashore life is examined and discussed as if just encountered by a curious young explorer.

May, Julian. **These Islands Are Alive**. Illus. Rod Ruth. Hawthorn 1971. 12-up.

The author describes the Florida Keys as a total environment with attention to the successful efforts made to preserve the unique features that distinguish this part of the marine United States.

McLeod, Sterling, and the Editors of Science Book Associates. **How Will We Move All the People?** Messner 1971. 8-up.

Keyed to the current climate of awareness and ecological concern, this far-ranging book describes the wonders ready to leap from drawing board to assembly line to answer society's urgent needs.

Mendoza, George. **Goodbye River, Goodbye**. Photos by George A. Tice. Doubleday 1971. 9-12.

Poetic text and black and white photographs "create an epitaph for a river." The reader not only can look back at a time when the river was a refuge for nature, but can get a glimpse of the future when rivers are so polluted that their natural beauty is destroyed and they can no longer serve as habitats for wildlife.

Morey, Walt. **Operation Blue Bear: A True Story**. Dutton 1975. 8-12.

There are said to be only 100 remaining blue bears, sometimes called glacier bears, in the world. When one was reported scavenging for food near a Coast Guard station in Alaska, environmentalists feared it would be shot by trophy hunters. So began the efforts of a dedicated group to rescue the bear and transport it to the famous San Diego Zoo. By the author of *Gentle Ben*, this is an engrossing narrative.

Perl, Lila. **The Global Food Shortage**. Morrow 1976. 10-16.

Four aspects of the problem of food scarcity on earth and an array of suggestions for what we can do about it: exploring the population explosion, ways to increase food supply, implications of the energy crunch, and the role of the world community as it affects the social, political, and economic patterns of food distribution. Contains a bibliography of books for further reading, and a comprehensive index.

Perry, John. **Our Polluted World: Can Man Survive?** Watts 1972. 12-up.

A wealth of information concerning the problems involved in pollution. The implications of the severity of the various pollutants in air and water are discussed. The book lacks illustrations, and the format and style make it suitable for capable readers.

Polseno, Jo. **Secrets of a Cypress Swamp**. Illus. by the author. Golden Pr Western Pub 1976. 8-up.

Illustrations and text by one of this country's leading ornithologists and painters. Bordering Georgia and Florida is the Okefenokee Swamp. It stretches for miles, with ancient cypress trees draped with Spanish moss providing shelter for countless varieties of birds and animals. Beautiful illustrations of an untouched area of ecological importance.

Pringle, Laurence. **From Pond to Prairie**. Illus. Karl W. Stuecklen. Macmillan 1972. 9-11.

The successional stages of a freshwater pond are well told in this small book. Illustrations aid in defining the changes which occur. The abstractness of plant-animal succession is not the major theme. The pond *per se* has a real meaning.

Pringle, Laurence. **Into the Woods: Exploring the Forest Ecosystem**. Macmillan 1973. 10-up.

This is a beautifully done book (text and accompanying pictures) which exemplifies the complexities of the forest in a truly understandable manner. It is timely and should have a contribution to make.

Pringle, Laurence. **Our Hungry Earth**. Macmillan 1976. 8-12.

A valuable resource book for teacher or student involved in environmental studies. Text is clearly written and graphic photos demonstrate, sometimes painfully well, the effects of hunger in the world. Explains why food crises exist, what malnutrition is, hopes for agricultural industrialization in poor countries, and possibilities for increasing food production.

Russell, Helen Ross. **Small Worlds: A Field Trip Guide**. Photos by Arline Strong. Little 1972. 7-10.

Through the use of photographs the child is introduced to the idea that every living thing has its own environment (small world) from which the necessities for food, shelter, and growth are obtained. If the child explores his own backyard, he will discover for himself many of these "small worlds." If he desires, he can create his own small world in a terrarium, an aquarium, or in a pot of dirt.

Stephens, William M. **Come with Me to the Edge of the Sea**. Photos by the author. Messner 1972. 8-11.

Natural wonders and mysteries of the seashore unfold simply and beautifully through the pages of this book. Creatures found in sand and water come alive through the use of actual photographs. The author invites the reader to employ all his senses in observing, examining, and questioning what he reads and sees. Many "doors" are opened for further inquiry.

Stevens, Leonard A. **How a Law Is Made: The Story of a Bill against Air Pollution**. T Y Crowell 1970. 10-12.

Pollution and the "system" are often major topics of concern today, especially among the young people. This timely book describes step by step the procedure to be followed in getting a law passed. It shows how the system can work.

Waters, John F. **Neighborhood Puddle**. Illus. Kazue Mizumura. Warne 1971. 9-12.

This detailed scientific account of the life within and around a pond is told lucidly and explicitly, accompanied by very pretty watercolors.

Weiss, Ann E. **Save the Mustangs!** Messner 1974. 8-up.

"There ought to be a law . . . " to protect the last of America's free-roaming wild horses. But there was no law strong enough to save these mustangs from being slaughtered for pet food until a class of fourth graders decided to do something about it. A dramatic detail of the legislative process. Striking photographs.

Human Health and Development

Andry, Andrew C., and Suzanne C. Kratka. **Hi, New Baby**. Illus. Thomas Di Grazia. S & S 1970. All ages.

To parents, a new baby in the family is a happy event. But to the first child, about to lose his place as the center of the whole world of the parents, it can be an upsetting and confusing time. This tradebook speaks simply and directly to children, explaining what it will be like to have a baby brother or sister at home. The authors discuss the probability of jealousy, describe the pride of the older child in his own growth, and show the ways he can help with the baby, and the fun the two will soon be able to have together.

Collins, Barbara J. **Exploring and Understanding the Human Body**. Benefic Pr 1971. 12-up.

As a part of the series, "Exploring and Understanding" this book maintains a style and format consistent with others in the series. Despite the heavy instructional load borne by the text, the book is interesting and generally reads well. Many good illustrations.

Copeland, James (based on a diary by Jack Hodges). **For the Love of Ann**. Ballantine 1976. 10-up.

Ann was an autistic child, one of the rare cases where communication is imposible though there is no lack of mental ability. The autistic simply cannot comprehend speech or any form of gestures, due to brain damage. That this illness is now understood more completely is due largely to the patience of people like Ann's parents, who recorded her progress and gradually led her to a normal life.

Eagan, Andrea Boroff. **Why Am I So Miserable If These Are the Best Years of My Life?** Illus. Russell Hoover. Lippincott 1976. 12-16.

A Survival Guide for the Young Woman is the subtitle of this book. Special attention is given to anatomy, menstruation, pregnancy, and teen concerns about sex. This book is meant to supplement "what they taught you in Biology 101." Feelings and developing personalities of adolescent girls are given understanding consideration.

Englebardt, Stanley. **Kids and Alcohol, the Deadliest Drug**. Lothrop 1975. 11-14.

Spurred by the extreme rise of alcoholism in teens and preteens, Englebardt has written a well-documented and straightforward book on the chemical makeup of alcohol and its effects on the body. Using case histories, he points out the severe problems of teenage alcoholics, and profiles the problem drinker. Also discusses the treatment of alcoholism.

Farley, Carol. **The Garden Is Doing Fine**. Illus. Lynn Sweat. Atheneum 1975. 11-13.

"You see, child, if you want to have a full garden, why you need both kinds of things. You need both kinds of people to have a full life, too." Corrie ponders her mother's words as her father lies dying in the hospital. How Corrie deals with family relationships and learns to accept the impending death of her parent forms the basic plot of the book. Ms. Farley deals with this crisis in a young girl's life with compassion and intelligence.

Gilbert, Sara. **Fat Free: Common Sense for Young Weight Worriers**. Macmillan 1975. 10-15.

When young teens are asked to write in confidence a personal problem that concerns them, weight is most frequently mentioned. It affects the psychological as well as physical well-being of the individual. *Fat Free* is directed to teenagers. It's an honest book, offering no placebos but explaining where fat comes from, citing dangers of "fad" diets, and offering calorie and exercise charts.

Gordon, Sol. **Facts about Sex for Today's Youth**. Illus. Vivien Cohen. John Day 1973. 12-up.

A frank, clearly-defined discussion of human anatomy, sexual intercourse, love, marriage, sexual problems, and prevention of pregnancy. The information is medically sound. Terminology is expressed in both scientific and common street words. No adult supervision is necessary for readers to have a mature understanding of human reproduction.

Greenberg, Harvey R. **What You Should Know about Drugs and Drug Abuse**. Four Winds Schol Bk Serv 1971. 10-up.

A very readable reference tool on all the drugs available today: marijuana, amphetamines, heroin, cocaine, LSD, barbiturates and alcohol. It covers what drugs are, how they work, and why they are used. The author simply presents the facts and leaves conclusions and decision-making to the reader.

Hamilton, Eleanor. **What Made Me?** Illus. by the author. Hawthorn 1970. 6-9.

Emphasizing that sexuality is the biological wellspring of love, the author presents simply and forthrightly the basic facts of sex as a natural body functioning. The simplicity of the line drawings in this picture book match perfectly the style and content of the text.

Haskins, Eleanor. **A New Kind of Joy: The Story of the Special Olympics**. Doubleday 1976. 10-up.

James Haskins is a former teacher of mentally retarded children, so he writes with sensitivity and authority about the Special Olympics. These events are sporting contests for the mentally handicapped, created by funds provided by the Joseph P. Kennedy, Jr., Foundation and staffed entirely by volunteers. Much more important than the Games themselves is the sense of participation and achievement provided the young children involved.

Hautzig, Esther. **Life with Working Parents**. Illus. Roy Doty. Macmillan 1976. 10-up.

Designed to give "practical hints for everyday situations" to young children who must assume added responsibilities at home because both parents are working. Tips on housekeeping, babysitting, pet care, and simple cooking to encourage readers to help out and make the hours the family can be together more enjoyable for all.

Hornik, Edith Lynn. **You and Your Alcoholic Parent**. Assn Pr 1975. 11-up.

It is estimated that there are 20 million children living with alcoholic parents. This book is addressed to the young teens in that category and attempts to answer some of their questions. It has been written with the help and encouragement of the Medical Director of the National Council on Alcoholism, Dr. Frank Seixas. Written in question and answer format, with understanding and common sense.

Horvath, Joan. **What Boys Want to Know about Girls**. Nelson 1976. 11-up.

Joan Horvath has interviewed eight boys and eight girls. Their discussions are frank and unselfconscious. Anyone who has talked to young teens knows the dialogue is natural and unstaged. Interviews discuss physical changes and emotional changes in both sexes during early adolescence. Gives an open look at what girls want to know about boys and vice versa, what each sex *really* thinks about the opposite gender during those formative years.

Hunt, Morton. **The Young Person's Guide to Love.** FS & G 1975. 12-14.

Every young teen spends a great deal of time thinking about love and sex. Misinformation abounds at just the time meaningful answers are needed. Morton Hunt talks about "crushes" and "breaking up;" he also uses explicit terms when comparing "sex" and real love. Strongly favors marriage as a partnership of two equals in love. An honest guide for young teens.

Hyde, Margaret O. **Alcohol: Drink or Drug?** McGraw 1974. 12-up.

In textbook style, this book discusses the chemical content of alcohol, its effect on the human body, different types of alcoholic beverages, and the problems of alcoholic addiction. With its list of materials for further reading, this would be an excellent reference book for young readers.

Kaufman, Joe. **How We Are Born, How We Grow, How Our Bodies Work . . . and How We Learn.** Illus. by the author. Golden Pr Western Pub 1975. 7-12.

Why do we sneeze? Yawn? Perspire? The body and its functions, structure, and care are discussed in direct, easily understood terms, providing an honest introduction to human physiology for the young student. Cartoon-like drawings and simple, clear-cut diagrams of various organs and systems illuminate the text, the pictures providing a lighthearted note to a fascinating subject.

Lee, Essie E. **Alcohol: Proof of What?** Messner 1976. 13-up.

An excellent book on alcohol and alcoholism by Ms. Lee. She uses case studies of young people ranging in age from twelve to seventeen to illustrate her discussion of alcoholism. Also included is a section on the history of alcoholic beverages and information on Al-Anon and Alateen. Lists of suggested further readings and sources of additional information are provided.

Lee, Essie E., and Elaine Israel. **Alcohol and You.** Illus. Jerry Smath. Messner 1975. 10-up.

All young people will be faced with the temptation to "have a drink." How they handle the situation will be based on all they have been taught by parents, teachers, or through reading about alcohol. This book is sure to provide answers to the questions of many young teens or even pre-teens. Explains drinking and drunkenness, effects of alcohol on the body, alcoholism, and where to go for help if needed. Should help children make an intelligent decision.

LeShan, Eda. **Learning to Say Good-By: When a Parent Dies.** Illus. Paul Giovanopoulos. Macmillan 1976. 8-up.

Eda LeShan has written two other notable books for children of this age level: *What Makes Me Feel This Way?* and *You and Your Feelings*. She has been a family counselor and her training shows. This book is a needed commentary on a delicate subject. Her words convey the feeling that death teaches about life, that sharing grief makes it more bearable, but that there are private thoughts which a child need not communicate. There is a suggested reading list of fiction and nonfiction for children eight to fourteen and also books for parents.

LeShan, Eda. **What Makes Me Feel This Way?** Illus. Lisl Weil. Macmillan 1972. 9-12.

In a nontechnical, personal style the author explores with children some of the feelings they have about themselves and others. Sex roles and how they are changing, ambivalent feelings, and fears of death or rejection are among the topics explored.

LeShan, Eda. **You and Your Feelings**. Macmillan 1975. 12-up.

Eda LeShan discusses problems teenagers have with family, friends, school, dating, sex, love, alcohol, and drugs. She invites them to explore and understand their feelings. Her encouraging words are, "Understanding your feelings will help you find out who you are and what you want to do with you!"

Madison, Arnold. **Drugs and You**. Messner 1971. 8-12.

Most common drugs and their effects, both helpful and harmful, are discussed. The author's straightforward approach without moralizing should help young people study the problem without wanting to experiment. A glossary of terms is included.

Madison, Arnold. **Smoking and You**. Messner 1975. 10-up.

No one knows where smoking tobacco originated, but Columbus was introduced to the practice by Indians. Tobacco became a "money crop" and remains so. What cigarettes can do to an individual's health is told graphically, using illustrations to point out the effects of smoking on lungs, heart, and other organs of the body.

Marr, John S., M.D. **A Breath of Air and a Breath of Smoke**. Illus. Lynn Sweat. Lippincott 1971. 8-up.

A highly readable account of the complex working of the human respiratory system. Does not moralize about smoking, but simply lays out the facts, leaving conclusions to the reader. Aside from the plug at the beginning about the author being one of the 200,000 doctors who have quit smoking, no pitch about nonsmoking is made. A remarkable book, well done.

Mayle, Peter. **Where Did I Come From?** Illus. Arthur Robins. Lyle Stuart 1973. 8-12.

Although this sex education book is in the format of an oversized picture book and is illustrated with large cartoon drawings, the child is offered a comprehensive, informative, and easily understood statement about conception. Many aspects of the sex act are briefly described. Creation of a new life is traced from conception, through growth of the fetus, to birth.

Miles, Betty. **Around and Around: LOVE.** Knopf 1975. All ages.

Words and photos combine to demonstrate the many kinds of love. Really a pictorial essay on human relationships and caring. As the author says, "When you feel it and know it, tell it and show it."

Morrison, Carl V., and Dorothy N. Morrison. **Can I Help How I Feel?** Illus. James McCrea and Ruth McCrea. Atheneum 1976. 12-up.

This is an excellent book dealing with many of the emotions troubling pre-teens as well as teenagers. Dr. Morrison, a certified psychiatrist, explains thoroughly yet simply such feelings as anger, depression, envy, and competitiveness. He ends his discussion on a positive note with a unit entitled "You Can Make It!" A glossary of terms is provided.

Naylor, Phyllis Reynolds. **Getting Along in Your Family**. Illus. Rick Cooley. Abingdon 1976. 9-12.

The book offers thorough coverage of the individual and his/her role and attitudes toward the family as a whole. Covers anger, siblings, love, chores, responsibilities, respect for parents and for children. A good book to use to foster healthy attitudes toward family living.

Nilsson, Lennart. **How Was I Born?** Delacorte 1975. 10-up.

The photography, in color, of the embryo developing in the uterus, is miraculous as well as beautiful. Text is scientifically accurate, having been done under the direction of a medical adviser. There are explicit drawings of sexual organs and their functions during intercourse that should not be offensive if considered with the book as a whole.

Prescott, Carol S., and Marion H. Smith. **The Needs of Man.** Fideler 1970. 7-12.

An inductive approach to anthropology for young children. Questions pertain to accompanying photographs; they challenge the reader to observe and attempt to draw conclusions. Interesting and well done.

Sheffield, Margaret. **Where Do Babies Come From?** Illus. Sheilia Bewley. Knopf 1973. 6-9.

A forthright statement offering children basic information about aspects of the processes of conception and birth. The full-page representational acrylic paintings in full color illustrate the text effectively and serve to emphasize attitudes of love, dignity, and gentleness.

Silverstein, Dr. Alvin, and Virginia B. Silverstein. **Epilepsy.** Lippincott 1975. 10-16.

A well-written explanation of the history of epilepsy, causes, symptoms, effects, treatment, research, and various kinds of epilepsies. This book is especially good for young readers with epilepsy, for it discusses learning to live with the condition. Since the book is basic and geared for the young, it would make an excellent resource book on the subject.

Stein, Mark L. **Good and Bad Feelings.** Illus. Richard Cuffari. Morrow 1976. 12-up.

Dr. Stein, a clinical psychologist, discusses emotions and the effect good and bad feelings have on our minds and bodies. Drawing on standard, classic experiments, he illustrates what kinds of stress can trigger our emotions and how to begin to cope with them. A well-organized, clearly-stated introduction to understanding our own natures that could prove of great value to the adolescent.

Stein, Sara Bonnett. **About Dying.** Photos by Dick Frank. Walker & Co 1974. 6-up.

The death of a loved one is usually difficult for children to understand and for parents to explain. Through photographs and separate texts for children and adults, the story relates the deaths of a pet bird and a kind grandfather and, at the same time, explains to adults the feelings and confusion a child commonly experiences when death enters his or her "everyday world."

Stein, Sara Bonnett. **About Handicaps**. Photos by Dick Frank. Walker & Co 1974. 6-up.

Another of the "open family" series of books, meant to be shared by children and adults to explain difficult questions about life. Like *About Dying*, this book has two separate texts and vivid accompanying photographs. Other books in the series are *A Hospital Story* and *Making Babies*.

Sullivan, Navin. **Controls in Your Body**. Illus. Anthony Ravielli. Lippincott 1971. 9-12.

This is an excellent book, filled with interesting information presented in a manner that entices the reader to pursue the subject.

Young, Eleanor R. **Venereal Disease**. Watts 1973. 12-up.

The entire book is questions and answers about venereal disease. There is care, in the foreword, to use conditional words when referring to moral issues. Straightforward and strong plea for speedy diagnosis and treatment.

Plants

Carle, Eric. **The Tiny Seed**. Illus. by the author. T Y Crowell 1970. 4-7.

Beautiful collage paintings and simple poetic text effectively tell a story that artistically dramatizes the beauty of the changing seasons and the life cycle of a flowering plant.

Conklin, Gladys. **Fairy Rings and Other Mushrooms**. Illus. Howard Berelson. Holiday 1973. 9-12.

Do all mushrooms grow on the ground? Are they all the same color? Which are poisonous and which can we safely eat? Why have elves and fairies been associated with mushrooms? This book will answer these questions and also show you how to make your own mushroom spore prints. Illustrations accompany each new type of mushroom discussed and are colorful and informative. Easy to read, but the author does not talk down to the reader.

Daly, Kathleen. **A Child's Book of Flowers**. Illus. Susan Carlton Smith. Doubleday 1976. 5-8.

The drawings of the many flowers are meticulously done, as is the text. Simple enough for young children, but with enough factual information for everyone to enjoy.

Davis, Bette J. **The World of Mosses**. Illus. by the author. Lothrop 1975. 10-up.

Like the snowflake, the moss plant comes in an infinite variety of shapes and sizes, some like tiny trees, others like velvety vines or feathery ferns. Ms. Davis leads the reader into the mini-world of mosses, discussing the life cycle, growth pattern, and importance of mosses. A fascinating journey for the young naturalist, splendidly illustrated, with a practical glossary of botanical terms and phrases.

Day, Jenifer W. **What Is a Fruit?** Illus. Enid Kotschnig. Golden Pr Western Pub 1976. 6-10.

This brightly illustrated book introduces the primary student to the notion of classification, and develops the concept that a "fruit" is the ripened ovary of a flower and usually contains the seeds of the next generation. From tomatoes to berries, corn to legumes, apples to figs, edible plants are pictured and discussed in simple language the youngest child can understand.

Dowden, Anne Ophelia. **The Blossom on the Bough: A Book of Trees**. Illus. by the author. T Y Crowell 1975. 9-up.

Meticulous drawings of the flowers of many common trees and their internal structures. Fruits and seeds are accurately portrayed. Text gives factual information about functions of our forests—lumber, paper, shelter for birds and animals, oxygen for human life—the list is endless. Grouping of common trees found in the seven major forest areas in the U.S.

Earle, Olive L. (with Michael Kantor). **Nuts**. Illus. Olive L. Earle. Morrow 1975. 8-12.

Thirty-three different kinds of hard-shelled, one-seeded fruits—commonly known as "nuts"—are examined in detail by the author. She discusses the plants on which they grow, their development, and uses in simple but precise language that can readily be grasped by the young reader. Clearly-defined drawings of plant and fruit, highlighting individual botanical differences.

Forest Service, USDA. **A Tree Hurts Too**. Illus. David M. Carroll. Scribner 1975. All ages.

An exquisite picture informational book on trees and the process by which a tree reacts to a wound. Without added verbiage, the beautiful watercolor, pen and ink illustrations lead the reader through the life of a tree.

Gallob, Edward. **City Leaves, City Trees**. Photos by the author. Scribner 1972. 8-14.

Anyone who wishes to identify the non-native trees that we find planted in cities (and near houses in rural and suburban areas) will find Gallob's book extremely helpful. Not only does the author tell the reader what to look for in identification, but he uses a photogram of leaves and a photograph of the tree from which the leaves were taken. The photograms are brief but explicit; explanations give the reader the facts, and the excellent photographs make visual what poets see.

Graham, Ada, and Frank Graham. **The Milkweed and Its World of Animals**. Photos by Les Line. Doubleday 1976. 8-12.

An uncommon view of a common weed. The milkweed is seen in relation to the other inhabitants of its world. Butterflies lay eggs and complete a life cycle on the plant; spiders are frequent visitors; bees are around when the milkweed blooms; aphids and ants collect on the leaves. When the pods burst in the fall, the fluff carrying the seeds is used as insulation for nests of field mice. Informative, with excellent camera work.

Greenwood, Ted. **V.I.P.: Very Important Plant**. Illus. by the author. Puffin Penguin 1975. 4-8.

A seed is sown, and step by step the reader sees it grow into a mature tree. Fire seemingly destroys it and it is cut down. But from seeds that have lain dormant near the trunk comes new life. A simple yet graphic presentation demonstrating the benefits plant life offers in our environment.

Helfman, Elizabeth S. **Maypoles and Wood Demons**. Illus. Richard Cuffari. Seabury 1972. 8-12.

The main focus of the book is upon trees, but the angles for examining the subject vary from scientific to superstitious. There is historical information as well as attention to current concerns about preserving our forests. Good readers can handle the style.

Kull, A. Stoddard. **Secrets of Flowers**. Illus. Arthur W. Schmidt. Greene 1976. 12-up.

A beautifully illustrated book of fifty-two flowers. Each flower's history and uses, as well as its symbolic meaning are given, i.e. daisy—innocence; tulip—declaration of love. The book includes two lists: (1) references to symbolic meaning by flowers; (2) references to flowers by symbolic meaning.

Limburg, Peter R. **Poisonous Plants**. Illus. Marjorie Zaum. Messner 1976. 10-14.

Poisonous plants are found everywhere—in the garden or by the roadside. This valuable book alerts the student and teacher to the more available plants that can cause illness or death. From the common potato to the buttercup, danger lies at hand. Mr. Limburg in his common sense text instructs the reader how to identify the hazards and enjoy the plants safely. Sketches of many of the plants and a range map showing the areas in which some wild plants grow.

Limburg, Peter R. **The Story of Corn**. Illus. Paul Frame. Messner 1971. 8-12.

A story of incidents in the development of an ancient and modern food staple, corn, is informative and interesting; the sketch illustrations in pen and ink highlight the text.

Milne, Lorus, and Margery Milne. **Because of a Flower**. Illus. Kenneth Gosner. Atheneum 1975. 8-12.

In the eras before man arrived on earth, there was vegetation that provided food for some ocean and animal life. But there were no flowers, and it is flowers that make fruit and seeds possible Certain animals are attracted to specific flowers, and a whole community of that species may develop in the area where a particular plant grows. Written by two biologists who also specialize in environmental technology.

Rahn, Joan E. **Alfalfa, Beans, and Clover**. Illus. Ginny Winter. Atheneum 1976. 8-12.

Did you know there are more than 14,000 species of beans? The bean family contains such diverse members as alfalfa, beans, and locust trees. Even licorice is a relative, as is the redbud tree. How plants are named and classified, as well as their uses, is explained.

Rahn, Joan E. **How Plants Are Pollinated**. Illus. Ginny Winter. Atheneum 1975. 8-12.

Since most of our food comes from plants that must be pollinated or from animals that eat those plants, this is an important informational book. The pollen can be carried by insects and birds, or by agents of nature such as wind and water. The differences in carriers result in possible differences in plants.

Rahn, Joan E. **How Plants Travel**. Illus. Ginny Winter. Atheneum 1973. 8-12.

An interesting approach to an old subject. This is enhanced by the attention to detail and the careful selection of examples. Authentic line drawings enhance the text.

Rahn, Joan E. **More about What Plants Do**. Illus. Ginny Winter. Atheneum 1975. 8-12.

People and animals need plants to live. The various ways that new plants can be started, the conditions necessary to make a plant grow, and the pattern of growing can all be discovered in this book. A sequel to *Seeing What Plants Do*.

Russell, Solveig P. **Toadstools and Such**. Illus. Joe Nerlinger. Steck-V 1970. 8-11.

An interesting reference book on fungi. The text includes kinds and sizes of mushrooms, the formation and transportation of spores, and a comparison of fungi and green plants. Instructions for hunting and experimenting with fungi should fascinate most children.

Sanger, Marjory B. **Billy Bartram and His Green World**. Illus. William Bartram. FS & G 1972. 12-up.

A superbly written book with appeal to a restricted audience: science students with an interest in botany, horticulture, and ornithology. Identifies major proponents of exploration and plants and birds of eastern U.S. from New York to Florida.

Schwartz, George I., and Bernice S. Schwartz. **Life in a Log**. Doubleday 1972. 10-up.

This book is beautifully written, describing an essential cycle in all plants—seed through decay. It is especially appropriate for the ecologically-minded because it presents many sound ecological concepts. A "must" for elementary and junior high-middle school libraries.

Selsam, Millicent E. **Bulbs, Corms and Such**. Photos by Jerome Wexler. Morrow 1974. 7-10.

Close-up photographs (both brilliant color and black and white) beautifully enhance Selsam's text, describing co-gently and simply the intriguing group of plants that reproduce without seed. Ideal for those of any age with gardening interests, the book is an outstanding introduction to both the beauty of flowers and general botanical principles.

Selsam, Millicent E. **Vegetables from Stems and Leaves**. Photos by Jerome Wexler. Morrow 1972. 7-10.

Informative and interesting. The photographs are superb in detail and quality.

Svatos, Ladislav. **Dandelion**. Doubleday 1976. 5-8.

What child has not blown the puff from a dandelion and watched the little seeds parachute in the wind? Vivid natural color illustrations demonstrate the life cycle of this plant, how the seeds take root, grow with the help of the sun and rain, bloom, then produce more seeds.

Tresselt, Alvin. **The Dead Tree**. Illus. Charles Robinson. Parents 1972. 5-9.

This author, who has interpreted the many facets of the natural world for children in more than twenty-five books, here carefully and honestly describes the life and death of a tall oak tree. The muted shades of blues, greens, and browns make each page a delightful surprise; the child sees and feels the changes when "the proud tree had come to rest" and the young acorns began their growth. The beauty of the words and illustrations are equaled by the luxurious binding.

PHYSICAL SCIENCES

Aeronautics and Space

Asimov, Isaac. **How Did We Find out the Earth Is Round?** Illus. Matthew Kalmenoff. Walker & Co 1972. 10-13.

Well written, authentic, readily understood. This book should appeal to a wide range of readers.

Branley, Franklyn M. **A Book of Satellites for You**. Illus. Leonard Kessler. T Y Crowell 1971. 5-8.

Primary grade children are interested in space exploration, and the author provides some basic information and vocabulary for them. Technological advances, including man's visit to the moon, have dated portions of the text but the reader should still be challenged.

Branley, Franklyn M. **Eclipse: Darkness in Daytime**. Illus. Donald Crews. T Y Crowell 1973. 7-10.

The author explains that the unknown is often frightening and describes how early people thought an eclipse was caused by a dragon. A simple, but safe way of observing an eclipse is given.

Branley, Franklyn M. **Man in Space to the Moon**. T Y Crowell 1970. 10-14.

A clear, concise, and accurate account of the Apollo II flight and walk on the moon, written by the chairman of the American Museum—Hayden Planetarium. Detailed chart of all manned space flights.

Branley, Franklyn M. **Weight and Weightlessness**. Illus. Graham Booth. T Y Crowell 1972. 7-10.

By concentrating on the problem of weightlessness in space travel and the interest of children in this phenomenon, the author has realized marked success in an approach that brings the two together. The use of children's earthbound experiences upon which to base his explanations and illustrations is commendable.

Carlisle, Norman. **Satellites: Servants of Man**. Lippincott 1971. 9-13.

A picture-prose study of representative manmade satellites and installations on the earth developed to service them. The pictures are well chosen and consume the majority of page space.

Kelen, Emery. **Stamps Tell the Story of Space Travel**. Nelson 1972. All ages.

A fascinating book that uses stamps to illustrate the history of space travel beginning with Copernicus and carrying through 1971. The stamps are representative of all nations. Format consists of a picture of the stamp, a description of the space exploit, and a brief demographic description of the country publishing the stamp. Well written as well as being an interesting subject.

Knight, David C. **Eavesdropping on Space: The Quest of Radio Astronomy**. Morrow 1975. 13-15.

Mr. Knight deals effectively with the technical subject of radio astronomy, making it comprehensible for young readers. Clearly and readably, he discusses the origins of radio astronomy, its uses in scientific fields, and some future applications. A glossary is included.

Knight, David C. **Those Mysterious UFOs**. Parents 1975. 8-12.

The U.S. Air Force began recording reports of unidentified flying objects in 1947 and discontinued the effort in 1969, after receiving more than 12,000 sightings. In that length of time they concluded that UFOs were no threat to this country, and that there was no proof that they came from beyond the earth. Yet observers continue to relate tales of mysterious objects in the sky.

Nourse, Alan E. **The Backyard Astronomer**. Illus. by the author. Watts 1973. 10-14.

Alan E. Nourse has competently written a comprehensive beginning guide for the amateur astronomer. He leads one to understand the sky through mapping as few as twelve constellations, or guideposts. With these guideposts, the author shows how to gain pleasure from astronomical observations with little or no equipment. A variety of helpful self-explanatory diagrams and photographs could help every interested child begin to understand the sky from his own backyard. A "must" for school libraries.

Zim, Herbert S. **The Sun**. Illus. Larry Kettelkamp. Morrow 1975. 10-12.

In this revised edition of *The Sun*, Dr. Zim uses timely analogies to explain what the sun is and its profound effect on each human life. He discusses the relationship of the sun to the whole life cycle so that even young readers are able to understand. The excellent illustrations and interesting experiments make learning about the sun enjoyable and challenging.

Energy and Machines

Asimov, Isaac. **How Did We Find out about Electricity?** Illus. Matthew Kalmenoff. Walker & Co 1973. 10-13.

A fascinating account of how early scientists discovered facts about electricity. Puts into historical perspective many of the common static and current electrical activities used in elementary and junior high schools. One senses the excitement the early experimenters felt and the additional questions that must have been produced with each new discovery.

Balestrino, Philip. **Hot as an Ice Cube**. Illus. Don Bolognese. T Y Crowell 1971. 7-9.

Heat energy and its influence upon common materials familiar to children are the topics. Considerable attention is directed to the action of molecules as they react to varying degrees of temperature and the influence of this change upon liquids, solids, and gases.

Corbett, Scott. **What about the Wankel Engine?** Illus. Jerome Kuhl. Four Winds Schol Bk Serv 1974. 8-12.

By an author who knows how to talk to the young, this book explains clearly the science behind the workings of the Wankel engine. The format, the text, the illustrations all invite the reader to learn.

Gutnik, Martin J. **Energy: Its Past, Its Present, Its Future.** Illus. Sam Shiromani. Childrens 1975. 8-11.

Simple yet adequate treatment of energy and the issues resulting from our misuse of energy resources. The author, using the sun as a referent point, enables the reader to research all types of energy without losing sight of the fact that energy cannot be made or destroyed. Illustrations, graphs and charts, along with a glossary of terms, make this an extremely comprehensive book.

Hellman, Hal. **The Lever and the Pulley.** Illus. Lynn Sweat. Lippincott 1971. 7-10.

By skillful use of illustrations and examples this book helps the youthful reader understand the mechanical advantage gained by use of simple machines. Activities are child and family centered and provide for a wide range of interest and ability. Some of the understandings posed will be difficult for children in the younger age group.

Hooper, Meredith. **Everyday Inventions.** Taplinger 1976. 8-up.

From corn flakes to penicillin, from nails to the ballpoint pen, some of the things we take for granted today were the result of years of frustrating work for someone whose name we may not even know. Describes the historical background for thirty-three inventions, and the men who made them possible. Illustrations add to the enjoyment of this unique collection.

Israel, Elaine. **The Great Energy Search.** Messner 1974. 8-12.

We have read about or experienced power outages, fuel shortages, and lack of heating oil. Coal, oil, and natural gas are formed in the earth through processes that may take millions of years. Other forms of energy—electricity or solar—can be harnessed through technology. This book stresses the need for research on a large scale to find and develop new energy sources, while conserving the ones we presently have.

Knight, David C. **Harnessing the Sun**. Morrow 1976. 13-15.

The author, known for his books on astronomy, discusses the sun as an energy source, recounting attempts to harness its power dating back to ancient times. This is a fascinating anthology, full of interesting information about solar-operated machines and imaginative schemes, past and present, to utilize solar radiation. Particularly timely in an energy-conscious age.

Podendorf, Illa. **Magnets**. Illus. Jim Temple. Childrens 1971. 7-10.

The variety of experiments offers the early reader some challenge. The language is clear and simple, yet interesting. Pictures are colorful and explicit in illustrating procedures.

Schwalberg, Carol. **Light and Shadow**. Parents 1972. 7-10.

Early readers are exposed in this book to the source of light, its uses by man, and some analysis of it as an energy source. Technological developments are identified, but the brevity of the text and the age of the expected readers impose obvious limitations.

Smith, Norman F. **Energy and the Environment**. Illus. Joe Nerlinger. Steck-V 1974. 8-10.

The energy story from its earliest uses to the crisis of today is discussed in this book. A strong point is its stress on the need for conservation. One page has illustrations of modern energy devices such as an electric shoe polisher, an electric toothbrush and a hair dryer and asks the question, "What do you think of the uses of energy as shown in the illustrations?"

Smith, Norman F. **Sun Power**. Illus. Don Madden. Coward 1976. 6-9.

Orange, gray, and black illustrations (the orange always represents the sun or heat) demonstrate the many uses of energy. New uses for solar heat are examined, and a simple explanation of nuclear fission is included. There is a double-page of "facts about the sun" and good descriptions of the formation of coal, oil, and electricity. A fine early science book about a difficult subject.

Strong, Arline. **Glowing in the Dark**. Illus. by the author. Atheneum 1975. 4-7.

Photos dramatize the use of lights in darkness, whether protecting us by aiding our vision, or creating a mood for a special holiday such as Christmas or Halloween. Benefits of sunlight are also portrayed visually.

Geology, Meteorology, and Oceanography

Allison, Linda. **The Reason for Seasons**. Little 1975. 10-13.

Earth and its relationship to the rest of the universe are explored in simple ways in this "Brown Paper School" paperback. Explains, with cartoon illustrations, what causes seasonal changes, how to grow a garden, cell structure, and offers many tips about learning the constellations. Arranged in the order certain activities occur during the year. Experiments are a vital part of the book.

Anderson, Madelyn K. **Iceberg Alley**. Messner 1976. 10-14.

This book begins with an engrossing account of the sinking of the *Titanic* in 1912 after it passed over the ledge of an iceberg, causing the loss of 1500 lives. Continues with a description of the formation of icebergs, the different shapes and reasons for changes in form. There is now an International Ice Patrol to trace movements of the icebergs by planes and ships of the U.S. Coast Guard.

Borland, Hal. **This World of Wonder**. Illus. Peter Zallinger. Lippincott 1973. 9-11.

Mr. Borland discusses a variety of natural phenomena—explainable and unexplained—organized by months of the year. Topics such as hibernation, the Ice Ages, seeds, migration of birds, and shooting stars are included. There is a sense of awe as well as scientific explanation in the text of this book.

Busch, Phyllis S. **A Walk in the Snow**. Photos by Mary M. Thacher. Lippincott 1971. 5-8.

Excellent photography combined with accurate information provide a good introduction to the study of snow. Characteristics of snow, things that can be done with snow, and games that can be played with and in snow will extend children's knowledge and appreciation of it. No story line, just concepts.

Cusack, Michael J. **Is There a Bermuda Triangle?** Messner 1976. 8-12.

So much has been written about this ocean area that tends to augment the mystery. This account is a refreshing change—it recreates the disappearance of ships and planes, but explains the oceanographic turbulences which could be the cause of most of the unexplained disappearances. A scientific view that makes the unexplained more understandable.

Dean, Anabel. **Submerge! The Story of Divers and Their Crafts.** Westminster 1976. 12-15.

From the beginning of civilization, men have been diving to obtain food or riches from the sea. As early as 333 B.C. Alexander the Great used divers to destroy a barrier keeping his ships out of an enemy harbor. Types of mechanical "submersibles" are described from earliest submarines to modern research crafts, and there are experiments to illustrate the principles used to make them functional.

de Paola, Tomie. **The Cloud Book**. Illus. by the author. Holiday 1975. 5-8.

Tomie de Paola is known for his fantasy and imaginative characters. In this case, however, he has used his illustrations to instruct young readers about the ten most common types of clouds, how they were named, and what they mean in terms of changing weather. Actually a very good text to use for early science instruction. Includes a scattering of traditional myths that have clouds as a basis.

Dockery, Wallene T. **Weather or Not**. Illus. Steve Laughbaum. Abingdon 1976. 8-10.

Young Jay Nichols' unhappiness with a forecast of rainy weather, which would spoil plans for a day at the beach, prompts him to ask his TV weather-announcing mother to do something to change that forecast. She takes him to the National Weather Service, where a meteorologist explains what causes weather changes. A visit to the TV station further enlightens Jay, as he is shown the many instruments which measure wind, rain, and changing weather fronts.

Gans, Roma (edited by Franklyn M. Branley). **Water for Dinosaurs and You**. Illus. Richard Cuffari. T Y Crowell 1972. 5-9.

The water we drink today was here millions of years ago; it can be used over and over again because of nature's way of purifying it. The author and artist show through words and pictures where water is to be found, how it becomes polluted, how it is purified, and why we must use water wisely.

Goetz, Delia. **Valleys**. Illus. Leslie Morrill. Morrow 1976. 8-12.

The Shenandoah, Tennessee, Red River, Death, and the Ten Thousand Smokes. The great valleys of the United States, ranging across the continent from Virginia to California and Alaska, are explored and discussed in a simple narrative style by Ms. Goetz. The formation of valleys and their impact upon the development of the country are also explained. The text is splendidly illustrated with detailed sketches of the valleys and maps of the areas.

Howell, Ruth. **Splash and Flow**. Photos by Arline Strong. Atheneum 1973. 5-8.

This is a beautiful book, with concepts flowing easily into one another, mixed with a poetic expression and laced with some humor which appeals to this age reader. The black and white photos are exceptionally well done and an integral part of the book.

Jacobs, Francine. **The Sargasso Sea: An Ocean Desert**. Illus. Jean Zallinger. Morrow 1975. 10-12.

Few areas on earth have so dreadful a reputation as the Sargasso Sea in the North Atlantic Ocean. Columbus was the first to describe the calm waters covered with thick weeds. These weeds float on the water and support a diverse community of animals. In the portion of the Sargasso known as the Devil's Triangle or the Bermuda Triangle, at least three hundred persons in this century alone have disappeared. Planes and ships have vanished without a trace, their fate unknown. Scientific investigation has not found conclusive evidence to account for these disasters.

Klaits, Barrie. **When You Find a Rock**. Photos by Pelle Cass. Macmillan 1976. 8-12.

A Geology 101 text simplified, with photos and easily understood descriptions of some of the most common rocks found in this country. Where to look for them, where they originated, how they were formed, and how they are changing. This should be of special interest to young rockhounds.

Limburg, Peter R., and James B. Sweeney. **102 Questions and Answers about the Sea**. Messner 1975. 10-up.

One of the authors, James Sweeney, was formerly a U.S. Navy oceanographer. The questions asked in this book are among the thousands written by school children in letters to the Navy. Thorough answers are provided for inquiries such as: How long do fish live?, Where is the deepest part of the ocean? and What makes the tides rise and fall?

Milgrom, Harry. **Understanding Weather**. Illus. Lloyd Birmingham. CCPr Macmillan 1970. 10-14.

With renewed interest in weather on the earth student readers will find this revised edition most thorough and interesting. In addition to providing answers to many questions concerning changes in weather conditions, the author describes pertinent materials and studies to raise additional thought about man's efforts to influence extremes in local climates. Excellent source for vocational career information.

Rinkoff, Barbara. **Guess What Rocks Do**. Illus. Leslie Morrill. Lothrop 1975. 4-7.

When astronauts first landed on the moon and when the unmanned spaceship landed on Mars, one of the most important objectives was to collect samples of rocks. Rocks can provide clues to history not available anywhere else. Rocks have been used as weapons and as tools; as building materials and as jewelry. A simple text that could provide incentive for a young rock collector.

Rothman, Joel. **At Last to the Ocean**. Photos by Bruce Roberts. CCPr Macmillan 1971. 6-up.

A science book centering on the topic of the cycle of water. Impressive, beautiful, informative. The age and interest level can encompass children from ages six to eighteen. The pictures, words, and format present a cycle of information which produces the desire to read and reread this well-illustrated, well-written book.

Russell, Helen Ross. **Soil: A Field Trip Guide**. Photos by Arline Strong. Little 1972. 6-up.

A brief introduction to the various forces of nature at work to form soil, how soil erodes, and how some manmade materials interfere with this process. Suggested excursions into the backyard and other places in the community are supported by black and white photographs showing children conducting the experiments recommended by the author.

Schultz, Gwen. **Icebergs and Their Voyages**. Illus. by the author. Morrow 1975. 10-14.

Author, geographer Gwen Schultz speculates about the potential icebergs hold for the future as reservoirs of clean, pure water, and discusses their formation, history, and location. A fascinating and informative text, handsomely illustrated with photographs taken by the author in the Antarctic and the far North. Also included are maps of Greenland, Antarctic, and world currents.

Simon, Seymour. **Science at Work: Projects in Oceanography**. Illus. Lynn Sweat. Watts 1972. 9-11.

An excellent how-to-do-it book which reads well. Simon has contributed another intriguing example to the store of science informational books. The activities are self-starters for the reader, and they can be done readily.

Simon, Seymour. **Water on Your Street**. Illus. Sonia O. Lisker. Holiday 1974. 5-8.

The author leads the reader to think about everyday uses of water as well as the properties of water, its conservation, and its pollution. Most of the text is in the form of well-stated questions.

Weiss, Malcolm E. **Lands Adrift: The Story of Continental Drift**. Illus. Albert Michini. Parents 1975. 8-12.

Utilizing the most recent discoveries and experiments concerning the plates of the earth's surface and the movement detected through earthquakes and tremors, the author presents a simple yet thorough coverage of continental drift. A profuse amount of illustration adds to the understandable explanations of detailed scientific discovery. A valuable addition to any science-social studies library.

Mathematics

Adler, David A. **Base Five**. Illus. Larry Ross. T Y Crowell 1975. 5-8.

"Base five" can be a confusing mathematical concept. David Adler, by using clever drawings of common objects such as coins and toys, does an excellent job of explaining "base five" and how it differs from the common "base ten." The young student should find this book both fun to read and easy to understand.

Bitter, Gary G., and Thomas H. Metos. **Exploring with Metrics**. Messner 1975. 8-up.

The time is approaching when the U.S. will not only be required to think metric, but put the system to practical use.

Two professors in the Arizona State College of Education have collaborated to write a book for young readers, demonstrating the terms and practical applications of metric. Photos of children illustrate some of the uses of this "new" system.

Burns, Marilyn. **The I Hate Mathematics! Book**. Illus. Martha Hairston. Little 1975. 10-13.

This publisher has a series called "The Brown Paper School," paperbacks with original freshness. For the less-than-willing math student who can think of nothing good to say on the subject ("Mathematicians are really gross . . . and have little pig eyes"), this book offers tricks, experiments, and resorts to every ploy conceivable to let the reader have fun without letting him know he is doing arithmetic. Uses cartoon illustrations.

Charosh, Mannis. **The Ellipse**. Illus. Leonard Kessler. T Y Crowell 1971. 7-10.

Another in the "Young Math Series," this book explains the ellipse understandably for the young reader. Attractive illustrations. Its strong point is the many simple examples and easy-to-do experiments which prove the point.

Charosh, Mannis. **Number Ideas through Pictures**. Illus. Giulio Maestro. T Y Crowell 1974. 8-12.

Through fine illustrations and simple text the reader is introduced to odd and even numbers and square and triangular numbers.

Charosh, Mannis. **Straight Lines, Parallel Lines, Perpendicular Lines**. Illus. Enrico Arno. T Y Crowell 1970. 10-12.

This is one of a series edited by Dr. Max Beberman, who has invested the area of elementary school mathematics with a new enthusiasm for wonder, discovery, and enjoyment. This book reflects the sense of excitement and fun one gets by discovering through the use of very simple things basic mathematic principles such as perpendicular, colinear and parallel. It is well written and illustrated.

Froman, Robert. **Rubber Bands, Baseballs, and Doughnuts**. Illus. Harvey Weiss. T Y Crowell 1972. 9-12.

Considerable effort expended in text and illustrations to accommodate the topic of mathematical topology. The nature of the topic lends itself more easily to description than to understanding.

Gallant, Roy A. **Man the Measurer**. Doubleday 1972. 10-14.

An interesting, accurate portrayal of the roles that numbers and measurement occupy in the world of men. The book should prove an excellent non-textbook introduction to the importance of mathematics.

Hahn, James, and Lynn Hahn. **The Metric System**. Watts 1975. 10-up.

An informative, practical introduction to the history and use of the metric system. Well written, with sources for additional information.

Holt, Michael. **Maps, Tracks, and the Bridges of Konigsberg**. Illus. Wendy Watson. T Y Crowell 1975. 6-9.

The branch of mathematics called topology is explored in this book on networks. Many sketches are used to help clarify what can be very confusing network problems. The simple diagrams presented are then used to explain the problem of how to cross the seven bridges of Konigsberg without crossing any bridge more than once.

Kadesch, Robert R. **Math Menagerie**. Illus. Mark A. Binn. HarpJ Har-Row 1970. 12-14.

The success of an earlier volume by the same author bodes well for this book which attains the same high quality of interest and intrigue. This well-written book can serve to stimulate its readers to all kinds of queries into the world of mathematics.

Linn, Charles F. **Estimation**. Illus. Don Madden. T Y Crowell 1970. 10-12.

This book is one of "A Young Math Book" series edited by Dr. Max Beberman. The book reflects the sense of excitement and enthusiasm new mathematics has brought. Children are tempted into investigation using commonplace things and places to develop skills in estimating. Well written and illustrated.

Linn, Charles F. **Probability**. Illus. Wendy Watson. T Y Crowell 1972. 8-12.

The area of probability, such as predicting weather and the outcomes of games and elections, is made understandable to the young reader through text, clever cartoon illustrations, and activities which involve the reader in putting the author's statement to a test. Children will find this book both amusing and informative. Graphs are made clear and children are introduced to simple statistics in a fun fashion. Attractive format throughout.

Leaf, Munro. **Metric Can Be Fun!** Illus. by the author. Lippincott 1976. 6-10.

Alexander Graham Bell, when working on his inventions, used metric measurements because he said it made problem-solving easier. He tried unsuccessfully to get Congress to adopt the system in 1906. Now metric is almost a reality in this country, and this book is a good primer to use in learning the basics. How to measure distances, weight, quantity, and temperature. Practice problems are presented and solutions given metrically in an entertaining manner.

O'Brien, Thomas C. **Odds and Evens**. Illus. Allan Eitzen. T Y Crowell 1971. 6-9.

What makes an odd number odd and an even number even? Why is it better to have an odd number of voters than an even number? This book helps the reader to discover, through suggested activities, the properties of odd and even numbers, what happens when they are put together, and how to discover odds and evens in himself and in his environment. Illustrations are colorful and help to extend the concept. Only one is somewhat confusing. All have child appeal.

Phillips, Jo. **Right Angles: Paper Folding Geometry**. Illus. Giulio Maestro. T Y Crowell 1972. 8-10.

A well-written, colorful book that leads the reader to try out all sorts of simple geometric concepts.

Rahn, Joan E. **The Metric System**. Illus. Ginny Winter. Atheneum 1976. 11-15.

Writing simply, using concrete analogies to illustrate abstract concepts, Rahn explains the metric system—its history and its different methods of measurement. The clear line drawings help illustrate the author's points. Useful appendix of terms.

Schlein, Miriam. **Metric, the Modern Way to Measure**. Illus. Jan Pyk. HarBraceJ 1975. 8-12.

Miriam Schlein starts the young reader on the path to "thinking metrics" in this splendid introduction to the modern concept of measurement. Mixing fact and fun, the author discusses ancient methods of determining height and length, and explains how the metric system originated in France nearly 200 years ago. Colorful and informative illustrations.

Sitomer, Mindel, and Harry Sitomer. **Circles**. Illus. George Giusti. T Y Crowell 1971. 6-9.

Well done text, complementary illustrations that are bright and telling, and clear diagrams will make this a uniquely interesting offering. Orderly, concise explanations and directions are provided with obvious awareness intended of audience's experience. Could be utilized as a concept book on circles as well as a primer for effecting compass-efficiency.

Sitomer, Mindel, and Harry Sitomer. **What Is Symmetry?** Illus. Ed Emberly. T Y Crowell 1970. 10-12.

A good addition to the three others related to it and edited by Dr. Max Beberman. It is well illustrated, well written, and provides realistic understanding of various types of symmetry used in mathematics, science, and art.

Srivastava, Jane J. **Averages**. Illus. Aliki. T Y Crowell 1975. 5-8.

Another well-done book in the really fine "Young Math Book Series." Many simple but clear illustrations that systematically and carefully explain the terms "mode," "median," and "mean." Even older students might find this book helpful in clearing up any misconceptions they might have regarding these terms.

Srivastava, Jane J. **Computers**. Illus. James McCrea and Ruth McCrea. T Y Crowell 1972. 8-12.

A brief story of what electronic computing machines are and what they can do to help us in a technological society. Both the text and the illustrations have a soft touch and bits of humor downplay overtones of structural complexity. Adapting the use of computers to youngsters seemingly is more difficult than understanding their programming.

Srivastava, Jane J. **Weighing and Balancing**. Illus. Aliki. T Y Crowell 1970. 7-9.

One of "A Young Math Book" series edited by Dr. Max Beberman, it reflects the enthusiasm for mathematics using simple, handy things that emerged with the new mathematics programs. Children will be intrigued by all the things they can do to try to balance and weigh items.

Thayer, Jane. **The Little House: A New Math Story-Game**. Illus. Don Madden. Morrow 1972. 5-8.

With attractive blue and gold drawings, this book introduces basic mathematical principles to children and parents. An interesting and somewhat novel story-game, the book centers on a woman who takes in travelers stranded by a blizzard; she must match the number of people with the number of needed items.

Weiss, Malcolm E. **666 Jellybeans! All That?** Illus. Judith Hoffman Corwin. T Y Crowell 1976. 5-8.

The title offers the answer to the problem that concludes this inventive introduction to algebra for young children. Illustrations are simple line drawings, in orange and green and black and white, and are perfectly compatible in this amusing but worthwhile math book.

Wyler, Rose, and Gerald Ames. **Funny Number Tricks: Easy Magic with Arithmetic**. Illus. Talivaldis Stubis. Parents 1976. 6-10.

A painless way of improving simple math skills. Young listeners will be so engrossed in the magic tricks that they won't realize how they have to use their addition and subtraction to keep up with the Wizard, Spoof and Goof, or Super Kid and his super memory.

Physics and Chemistry

Bendick, Jeanne. **Solids, Liquids and Gases**. Illus. by the author. Watts 1974. 8-12.

The reader's power of observation is strengthened as the everyday environment is observed. The author encourages questioning, reasoning, and drawing conclusions. Enough leading questions and guidance are given to prevent frustration. The simple illustrations are an asset.

Branley, Franklyn M. **Oxygen Keeps You Alive**. Illus. Don Madden. T Y Crowell 1971. 8-10.

The text is simple, the illustrations are appealing. Book has an average interest potential. Facts are presented in very straightforward manner.

Brindze, Ruth. **Look How Many People Wear Glasses: The Magic of Lenses**. McElderry Bk Atheneum 1975. 10-up.

A survey taken by the U.S. Public Health Service indicates that half the population of this country over the age of three wear glasses. The need for glasses became more evident when the printing press was invented and more people learned to read. This book gives accurate and interesting information about how the eyes work, the precise purpose of an eye exam, and a valuable section on actual manufacturing of lenses and frames.

Cobb, Vicki. **Science Experiments You Can Eat**. Illus. Peter Lippman. Lippincott 1972. 9-12.

An unusual topic and an unusual book, yet this is a very practical approach to science, starting with chemical and physical changes in materials that occur as food is prepared. The book is a good cross-over between the physical sciences and home economics.

Fisher, S. H. **Table Top Science: Physics Experiments for Everyone**. Illus. Al Nagy. Natural Hist 1972. 8-10.

The early exploration of the field of physical science is the goal of *Table Top Science*. Activities of varying degrees of complexity are suggested for the reader. Supplementary directions for subsequent record keeping and questioning are included to help point to interrelationships and recognition of existing phenomena.

Gans, Roma. **Millions and Millions of Crystals**. Illus. Giulio Maestro. T Y Crowell 1973. 8-11.

This fascinating subject is handled in an intriguing manner. It serves to further a child's awareness of the world around him, and the wonders he can behold. Well written and not too detailed.

Hahn, James, and Lynn Hahn. **Plastics**. Watts 1974. 9-15.

A rather comprehensive look at the discovery of plastics and the wide diversity of products developed. The book seems well researched and contains a glossary, index, and a list of suggested readings.

Haines, Gail K. **Explosives**. Illus. Michael Eagle. Morrow 1976. 8-12.

Explains the chemical reaction that creates explosions. In all cases, there must be a burning of oxygen to produce enough gas pressure to expand with force great enough to destroy buildings. Emphasizes the constructive uses of explosive energy—not just the destructive elements.

Haines, Gail K. **Fire**. Illus. Jacqueline Chwast. Morrow 1975. 6-10.

Black cutout drawings on stark white paper accent the design of this book. To offer contrast to the bold graphics is the bright red used in each illustration to spotlight the fire itself. Text tells the probable origins of controlled fire by the cavemen. From there the author goes on to scientific principles—the chemical process of burning—and some supervised experiments to demonstrate the need for fuel, oxygen, and heat to produce fire. Both dangers and benefits are explained.

Milgrom, Harry. **Adventures with a Cardboard Tube**. Illus. Tom Funk. Dutton 1972. 4-7.

This book is made-to-order for rainy days and the child who is interested in learning through experimentation. The materials consist of hollow cardboard tubes and assorted materials easily found in the home. The results should be exciting and paced to the ambition and ability of the experimenter. Definitely more than a simple "do-this" effort.

Nelson, Clifford. **From One Drop of Water**. Illus. Ren Patterson. Messner 1970. 10-12.

A good introduction to elementary physics and chemistry. Experiments are interesting and simple enough for a child to do. Readable.

Scott, John M. **Heat and Fire**. Illus. Lawrence Di Fiori. Parents 1973. 7-10.

A well-written book that handles the physics of energy (heat) in a very interesting manner. It does not talk down to the reader, is paced nicely, and has much factual information. In this day of the energy crisis, this book goes a long way to explain some basic concepts relating to the cause.

Simon, Seymour. **Chemistry in the Kitchen**. Illus. Betty Fraser. Viking Pr 1971. 8-12.

Good practical experiments which seem safe yet worthwhile in developing chemistry concepts. The pictures focus on children rather than the concept.

SOCIAL STUDIES

Ethnic Groups

Alexander, Rae Pace. **Young and Black in America**. Random 1973. 12-up.

Personal accounts of eight blacks that give insight into the way it feels to live as a member of that minority group in this country. Disquieting reading for whites of any age, who may not like to see their prejudices recognized in print. Reminiscences of Malcolm X, Richard Wright, Jim Brown, and others.

Baylor, Byrd. **They Put on Masks**. Illus. Jerry Ingram. Scribner 1974. 8-up.

The author writes brilliantly and with great feeling of the Indians' use of masks, dances, and songs to speak to the gods of lightning, thunder, rain, and sun. Jerry Ingram's flowing designs frame his handsome and authentic recreations of the masks. Some of the masks are ancient, found only in museums and photographs. Others are being worn in ceremonials today.

Bealer, Alex W. **Only the Names Remain: The Cherokees and the Trail of Tears**. Illus. William S. Bock. Little 1972. 10-up.

The sad story of the removal of the Cherokees is told in a simple, straightforward manner. The stark illustrations contribute to the total effectiveness.

Brahs, Stuart J. **An Album of Puerto Ricans in the United States**. Watts 1973. 9-up.

A fine collection of black and white photos and prints makes this book about the Puerto Rican people especially clear and easy to understand. The text covers their history, culture, and hopes for the future. The book should help Americans to understand their Puerto Rican brothers better.

Clifton, Lucille. **The Black BC's**. Illus. Don Miller. Dutton 1970. 10-14.

Poetry and prose are combined to provide easy-to-read descriptions and interesting information about black history. The organization of topics according to the letters of the alphabet allows a smooth transition from one story to another.

Dowdell, Dorothy, and Joseph Dowdell. **The Chinese Helped Build America**. Messner 1972. 9-12.

An interestingly written account of Chinese immigrants in America, where they were used as cheap labor in gold mining, railroad construction, and domestic situations. Gives a good picture of exploitation of a minority group but only briefly discusses the Chinese American's contribution to the country.

Dowdell, Dorothy, and Joseph Dowdell. **The Japanese Helped Build America**. Illus. Len Ebert. Messner 1970. 11-18.

This is an attempt to picture the Japanese in a highly favorable light. The book succeeds in establishing this cultural minority in America and shows many of the contributions the early Japanese immigrants and their descendants made to America, especially on the West Coast. The majority culture's prejudice against Orientals is fairly presented; it may make some uncomfortable, but the point is neither beleaguered nor belittled. It is an excellent presentation.

Drotning, Phillip T. **Black Heroes in Our Nation's History**. WSP 1970. 9-15.

A much needed source that describes black soldiers' roles in every war in our country's history.

Feelings, Tom. **Black Pilgrimage**. Illus. by the author. Lothrop 1972. 9-16.

A personal account of the author-artist's decision to leave the United States and make his home in Africa, his ancestral home. Superb drawings and paintings from the various periods of his life, some in full color, others in black and white, help the reader to gain deeper insight into the evolution of black consciousness.

Goble, Paul, and Dorothy Goble. **Brave Eagle's Account of the Fetterman Fight**. Illus. Paul Goble. Pantheon 1972. 10-up.

An Indian account of a so-called massacre. A sensitive telling of an unpleasant era of history. The colorful illustrations superbly parallel the text.

Hall, Geraldine (translated by Irvy Goossen). **Kee's Home: A Beginning Navajo/English Reader**. Illus. Vera Drysdale. Northland 1976. 5-8.

There are 23,000 Navajo children in Bureau of Indian Affairs Schools, and this book was designed to facilitate their early reading. However, it would prove interesting to any young child to see an Indian language written with a story in English (printed simultaneously) that is easily understood. Dual-language format makes this suitable for teaching English to Navajo children and introducing the Navajo language to English-speaking children.

Halliburton, Warren J. (with Ernest Kaiser). **Harlem: A History of Broken Dreams**. Illus. Ben F. Stahl. Zenith Doubleday 1974. 10-up.

In the U.S., the most densely populated six square miles are right in New York City—to be more specific, Harlem. Half a million people live there. This is a narrative history of that area, from the time it was part of New Amsterdam to the present. Describes how it became such an isolated black area, and ponders its future.

Henderson, Nancy, and Jane Dewey. **Circle of Life: The Miccosukee Indian Way**. Photos by David Pickens. Messner. 1974. 7-10.

This is the little-known story of the Miccosukee Indians and their fight for survival in the Florida Everglades. The authors and photographer have captured the spirit and determination of these people in their effort to retain their heritage and identity in the face of the encroaching white man. Life on their hammocks is fascinatingly described.

Houston, Jeanne W. and James D. Houston. **Farewell to Manzanar**. Bantam 1974. 12-up.

Already made into a television play, the story of a Japanese-American family's confinement in Manzanar is familiar to many students, but the pathos and poignancy of the situation are most fully experienced in the book itself. Written by the daughter of the household, without self-pity or bitterness, it tells with humor, sensitivity, and irony, the events of their three and a half years behind barbed wire in an American internment camp.

Jackson, Jesse, and Elaine Landau. **Black in America**. Messner 1974. 9-up.

A short, readable history of the struggle of blacks in the U.S. from colonial times to today. The book should serve as an excellent introduction to all young readers who have been deprived of this basic information.

Jacobson, Daniel. **The Hunters**. Illus. Richard Cuffari. Watts 1974. 9-12.

The many excellent black and white photos highlight this book on "the hunters," the Indians of North America. Their early beginnings in the days of mammoth hunting are recounted, followed by the gradual changes on the plains, and concluding with the problems of the Chippewas in the twentieth century. The Commanche and Assiniboine Indians and their ways are carefully described.

Jones, Jayne Clark. **The American Indian in America: Volume I and II**. Lerner Pubns 1973. 10-up.

A well-written, highly informative survey of American Indian culture, prehistory, and historic development. Of special merit is the essay on culture, stressing the tremendous diversity of culture traits. Also used is a list of tribes and language families and their geographical distribution. Illustrations are varied and excellent. An excellent dual volume much needed in the school curriculum. Insightful and penetrating into the moods and motivations of today's Indian movement.

Katz, William Loren. **From the Progressive Era to the Great Depression**. Watts 1974. 10-up.

This is a book in the excellent series on "Minorities in American History." The stories of the ghettos, the bigots, and the persecutions in the United States are harrowing indeed. The many black and white photos add to the horror.

Katz, William Loren. **Reconstruction and National Growth**. Watts 1974. 11-up.

This book in the series on "Minorities in American History" is extremely interesting and especially revealing. The cogent ideas and the graphic black and white photos and drawings dramatically point out the fallacies in American democracy.

Keegan, Marcia. **The Taos Indians and Their Sacred Blue Lake**. Messner 1972. 8-12.

According to treaties with the U.S. government, the lake in New Mexico which the Pueblo Indians of the Taos tribe held to be a central part of their religious heritage was inviolate. But the treaty was broken and the lake confiscated as part of a national forest. This is the account of the Indians' sixty-five year struggle to reclaim their land.

Kohn, Bernice. **The Gypsies**. Bobbs 1972. 10-14.

Gypsy life with all its ramifications is covered in this overview. A helpful glossary and bibliography are included by the author. Cultural stereotypes are usually avoided.

Kurtis, Arlene Harris. **The Jews Helped Build America**. Messner 1970. 9-12.

A well-written account of Jewish immigration to America and their life and contributions since. Discusses religion and cultural differences and briefly recounts contributions by well-known Jewish personalities. Illustrated with photos, the book includes a list of prominent people and is indexed.

La Gumina, Salvatore J. **An Album of the Italian-American**. Watts 1972. 10-up.

The use of photographs enhances the historical essays on Italians in the U.S.

Le Sueur, Meridel. **The Mound Builders**. Watts 1974. 10-12.

This is a simple but direct account of the early American mound-building Indians. The chapter entitled "Up the Down

Staircase" presents a rather new theory on how the Indian originally reached the present United States. The book qualifies as an excellent beginning book on the mound builders.

May, Charles Paul. **The Early Indians**. Nelson 1971. 10-up.

This is the story of Indians in North America before Columbus made his journeys. Indian legends and factual knowledge about these early Indians are blended together to tell the story as interestingly as possible. The Indian relationship with nature is emphasized. Many black and white photos enrich the text.

Meltzer, Milton. **Remember the Days: A Short History of the Jewish American**. Zenith Doubleday 1974. 10-up.

The first Jews to arrive in America seeking freedom from persecution came to New Amsterdam in 1654. There were twenty-three of them. Jews have faced discrimination as an ethnic minority since that time, though excelling particularly in business, the arts, and professions. An interesting history of a fascinating segment of America.

Meltzer, Milton. **Taking Root: Jewish Immigrants in America**. FS & G 1976. 12-up.

One out of every three Jews in Eastern Europe left because of persecution to seek a new home. Millions came to this country, having no jobs, no money, and no knowledge of the language. They found miserable conditions on the boats offering passage in the 1920s, and little better in the tenements where they were forced to raise their families. Told using letters, diaries, poems, and newspaper clippings from that era.

Oates, Stephen B. **The Fires of Jubilee**. Ment NAL 1975. 12-14.

Historian and author, Stephen B. Oates, retells and updates the story of Nat Turner. His account not only analyzes the social and political background of the slave rebellion, but recreates for the reader the sights and sounds of the times, as well as the drama and violence of the tragedy itself. A valuable addition to any library concerned with the history of the black race.

Roberts, Bruce, and Nancy Roberts. **Where Time Stood Still: A Portrait of Appalachia**. Illus. Bruce Roberts. CCPr Macmillan 1970. 12-up.

This book should be read by all Americans. It is the story of the proud but poverty-stricken people of Appalachia. The text is very well written and the marvelous black and white photos make this book truly outstanding.

Robinson, Maudie. **Children of the Sun**. Messner 1974. 9-12.

Art, religion, and customs of the three tribes of Indians found in New Mexico—the Pueblos, Navajos, and Apaches. Pueblos were originally farmers, the other two groups hunters and warriors. Tells the story of their subjugation by white men as well as the customs and crafts they have sustained which give them pride in their heritage.

Siegal, Beatrice. **Indians of the Woodland**. Illus. Baptiste Bayhylle Shunatona, Jr. Walker & Co 1972. 8-12.

An adequate introduction to New England Indians is told in a question and answer format. Ink drawings illustrate artifacts and scenes of the early Indian culture.

Suhl, Yuri. **An Album of the Jews in America**. Watts 1972. 9-up.

The use of historical and contemporary photographs gives the young reader the flavor of Jewish life in the United States from its early beginnings to the twentieth century.

Sung, Betty Lee. **The Chinese in America**. Macmillan 1972. 9-12.

The contributions of Chinese in the U.S. is told simply and well through story and pictures in this small but comprehensive book.

Tamarin, Alfred, and Shirley Glubok. **Ancient Indians of the Southwest**. Doubleday 1975. 10-12.

When viewing the cliff dwellings remaining at Mesa Verde, or any of the rock paintings still visible in the desert, we reflect upon the Indians who created them centuries ago. Did they migrate from Mexico? How did they survive in such an arid land? What happened to their descendants? This is an authoritative account of a remarkable civilization.

Taylor, Mildred D. **Song of the Trees**. Illus. Jerry Pinkney. Dial 1975. 7-11.

Expressive pencil drawings combined with fine writing style recount a moving true story of how a black family leaving Mississippi during the Depression was cheated into selling for practically nothing valuable and beautiful giant old pines and hickories, beeches and walnuts in the forest surrounding their house.

Young, Bernice E. **Harlem: The Story of a Changing Community**. Messner 1972. 8-11.

Covering three hundred years of Harlem history Ms. Young uses appropriate simple words, maps, a variety of black and white photographs, and drawings. She makes clear the reasons for the pride and despair of people of Harlem. Possibly a bit too flat in its writing, too insistent in its advocacy.

Young, Jan. **The Migrant Workers and Cesar Chavez**. Messner 1974. 12-up.

The struggle of Cesar Chavez to obtain decent working conditions and wages for migrant workers in the U.S. is chronicled in this book.

Other Lands and Peoples

Archer, Jules. **China in the Twentieth Century**. Macmillan 1974. 12-up.

Fascinating and revealing, this new book about China presents the giant "People's Republic" in a new light seldom before discussed in the United States. It is a must for the student who wants to know the communistic changes that have taken place in this ancient land.

Ashe, Geoffrey. **King Arthur in Fact and Legend**. Nelson 1971. 10-up.

"Did King Arthur ever exist?" "Probably," say recent historians. Mr. Ashe is an archeologist who has excavated a possible site of Arthur's Camelot. He tells of the legends and of the recently discovered artifacts with lavish illustrations from medieval sources and modern findings. Fascinating background for literature and history.

Asimov, Isaac. **The Shaping of France**. HM 1972. 12-up.

The story of France from 987 to 1453 is told in simple, readable prose more exciting than much fiction. The kings and other famous people important in the formation and history of France come alive.

Baker, Eleanor Z. **New Zealand: Land of the Mighty Maori**. Steck-V 1971. 11-14.

An introductory book to the history and lifestyle of the Maoris of New Zealand which succeeds, through its brief descriptions, in conveying the uniqueness of these people and in arousing a desire to learn more about them. Authentic, well documented with photographs and paintings, it can be used as a point of departure for more in-depth study. Includes a glossary of Maori words and pronunciation key.

Bringle, Mary. **Eskimos**. Watts 1973. 9-11.

Many fine black and white photos accompany a very informative and up-to-date text in this "first book" about Eskimos. All phases of Eskimo life are covered including their methods of making a living, their art, land and climate, and the rapidly changing ways into modern civilization.

Brodin, Pierre. **France**. Doubleday 1973. 9-14.

An interesting history and political treatise on France covers the breadth of what French culture has influenced politically and internationally. The internal history is concise, to the point, and current. The black and white photographs and maps tone down the richness of the book.

Carpenter, Allan. **El Salvador**. Childrens 1971. 9-14.

An interesting geography of a Central American nation. Contains a brief history, but concentrates on the people, economics, and land of today. Photographs are black and white or sepia, and the maps are semi-relief sepia.

Carpenter, Allan. **Enchantment of South and Central America**. Childrens 1971. 9-12.

Each country is discussed in the areas of history, modern day involvements, the people, government, and geographical regions. Clearly written and illustrated with photographs. Information pertaining to a specific nation has been authenticated by a consultant who is a government official of that country. A reference section following the text lists pertinent facts and vocabulary.

Carpenter, Allan. **Zaire**. Childrens 1974. 9-12.

Africa has been changing rapidly since its colonial days. This book helps the student to become familiar with these changes. The authors describe the history and geography of the country and include several chapters on the people and animals that enrich this beautiful nation. The book features many excellent photos and has a "handy reference" section.

Carpenter, Allan, and Bechir Chourou. **Tunisia**. Childrens 1973. 9-14.

A dynamic geography and political history of this Mediterranean African nation. From Hannibal to independence, the story is presented in interesting and clear language. Illustrated by black and white and sepia photographs.

Carpenter, Allan, and Milan DeLany. **Enchantment of Africa: Kenya**. Childrens 1973. 10-14.

A sensitive treatment of a politically turbulent nation among the emerging countries in Africa. Its colorful history and contemporary culture are adequately presented. Black and white photographs offer a balanced introduction to Malagasy.

Carter, Samuel, III. **Vikings Bold: Their Voyages and Adventures**. Illus. Ted Burwell. T Y Crowell 1972. 9-12.

Samuel Carter gives a detailed account of the craft of the Viking's shipwrights. He describes how the Vikings lived on land, their advanced form of democracy, their great leaders, their elite regiments, their military triumphs and defeats. Included also is the saga of how they discovered Iceland, Greenland, and (five hundred years before Columbus) the coast of North America.

Church, R. J. Harrison. **Looking at France**. Lippincott 1970. 9-12.

Covers the country's geographical regions as well as history, sports, people, and schools. Illustrated with photos, every other page in color. Text is clearly written and holds the reader's interest. Includes maps and index but no bibliography.

Clayton, Robert. **British Isles**. John Day 1970. 9-12.

This book is a short but colorful description of the British Isles that deals basically with its geography. Maps, diagrams, photos, and drawings abound in the forty-eight pages. The last two pages contain questions for discussion and a list of difficult words.

Clayton, Robert. **The USSR**. John Day 1970. 9-12.

Many maps, drawings, and photos are employed in this book to help describe the geography of the USSR. The text is short and direct. The end of the book contains a series of discussion questions and a glossary of the more difficult words to be found in the volume.

Clayton, Robert, and John Miles. **Western Africa**. Illus. Zena Flax. John Day 1973. 9-12.

The highlight of this book is the many beautiful drawings.

maps, and photos that tell the story of the new western Africa. The text is concise and current, covering many of the recent developments in the land.

Davis, Daniel S. **Spain's Civil War**. Dutton 1975. 12-up.

Spain's civil war fought from 1936-1939 is described in this highly informative book. The author explains how the country was split into two major camps (Republican and National), how these two sides killed each other by the thousands, and how the bloody carnage finally came to an end.

Dugan, William. **All about Houses**. Illus. by the author. Golden Pr Western Pub 1975. 9-14.

How and in what kind of shelter people have lived is elucidated in text and pictures in this book that really does explain a great deal about various kinds of housing used around the world. From early shelters of mud or animal skin, to modern "fully electric" homes, Mr. Dugan sketches the progress made in home-building. A final chapter on "How Your Home Works" explains the fundamentals of home heat, lighting, and power in simple terms and diagrams the youngest child can understand.

Dunbar, Ernest. **Nigeria**. Watts 1974. 12-up.

From the tropical rain forest in the south to the arid fringes of the Sahara Desert in the north, Nigeria is a land of many faces. Its people are a collection of many different tribes, each with its own language, history, and culture. Most of the photographs in this book are from the Look Collection in the Library of Congress.

Edmonds, I. G. **Taiwan: The Other China**. Bobbs 1971. 10-14.

The history of Nationalist China is succinctly told and fairly presented. The geography of the island, the political realities and implications make for interesting reading. Suggested for upper grades and junior high reading.

Edmonds, I. G. **Thailand: The Golden Land**. Bobbs 1972. 12-up.

A superb history of the southeast Asian nation of Thailand is as interesting to read as the history of Thailand is diverse. The history is balanced in perspective and has many photographs to accentuate the text.

Elisofon, Eliot. **Puerto Rico: A Week in Leonora's World**. Collier Macmillan 1971. 6-8.

Through photographs accompanied by brief narration, the author introduces the reader to a Puerto Rican child's world.

Elisofon, Eliot. **Zaire: A Week in Joseph's World**. Photos by the author. Macmillan 1973. 4-7.

Part of a series that shows children of the world in their homes and total environment. The combination of text and large photographs gives a clear picture of a week's activities.

Elliott, Paul Michael. **Eskimos of the World**. Messner 1976. 8-12.

A very readable account of a "minority" group so small that they would not fill some sports stadiums in this country (the total number of Eskimos today is only 85,000). Yet these people have developed and maintained a distinct culture. From origins as hunters they have learned to survive and enjoy life in an adverse climate. Their customs are described in words and photographs. Surrounded now by white men and white culture, they are struggling to preserve their own heritage.

Feuerlicht, Roberta S. **Zhivko of Yugoslavia**. Messner 1971. 8-11.

Skopje, Yugoslavia, suffered from a disastrous earthquake July 26, 1963. This is the story of a family that survived that day. The history and customs of Yugoslavia are described in this book. Many clear black and white photos emphasize points made in the text.

Forsberg, Vera. **Salima Lives in Kashmir**. Macmillan 1971. 6-10.

The truly excellent black and white photos of contemporary Kashmir make this a very worthwhile book. The accompanying text is lively and written to interest the young reader. Girls should be especially interested in the story of young Kashmir girls who are finally allowed to attend school.

Friskey, Margaret. **Welcome to England**. Illus. Lois Axeman. Childrens 1974. 7-10.

Readers will travel from Land's End to the northwest corner of this island, exploring old castles, seeing how people live in villages and manor houses, and touring London. Twenty-three photographs, full page and in full color, do much to complement this informative story tour of England.

Frost, Kelman. **Sahara Trail**. Nelson 1974. 11-up.

An exciting story of a trip by Abu's and Nefissa's family across the Sahara desert to their new home. The author, who shared the journey, gives an authentic account which is well written and maintains high interest. Map included.

Gilbert, John. **Buccaneers**. Illus. Edward Mortelmans. Golden Pr Western Pub 1975. 5-up.

The long tradition of piracy dating back to Grecian times, and the buccaneers (or Corsairs) of the sixteenth, seventeenth, and eighteenth centuries are examined at close range in this chronicle of three hundred years of privateering. A history lesson the most reluctant student will enjoy. Mr. Gilbert discusses the lives and personalities of some of the best-known pirates as well as their deeds and exploits. A glossary of nautical terms is a welcome addition.

Goldman, Louis. **Turkey: A Week in Samil's World**. Photos by the author. Macmillan 1973. 6-9.

Part of a series that shows children in their environment in many parts of the world. The photographs are clear and informative.

Hagar, Jonathan, and Mary Hagar. **Come Along to Portugal**. Illus. by the authors. Denison 1973. 10-up.

A highly readable account of Portugal; its history, geography, customs, and people. The book is filled with black and white photos, many of the Portuguese people themselves. A much better understanding of a little-known country can be gained from reading this book.

Heuer, Kenneth. **City of the Stargazers**. Scribner 1972. 12-up.

The rise and fall of the great city of Alexandria is carefully chronicled in this book. The author discusses the monarchs, scientists, poets, warriors, along with the physical features of the city itself including the famous libraries. The book contains excellent photos, drawings, and maps. Also a glossary, index, and a bibliography.

Joseph, Joan. **Black African Empires**. Watts 1974. 9-13.

Watt's "First Book" series covers a wide variety of informational subjects; most titles are useful. *Black African Empires* is an exceptional book in design and format, giving the intermediate student a brief glimpse of the greatness of Africa's heritage. The authentic illustrations, the clear text, the bibliography, the index, are all very well presented. The book will also be useful for a study of early language, anthropology, and archeology.

Kamm, Josephine. **Explorers into Africa**. Collier Macmillan 1970. 12-up.

Regardless of their motives, those who explored the African continent were determined, brave, and persevering. The author, using the personal journals and books written by the participants, weaves an exciting, engrossing story of fact.

Karen, Ruth. **Song of the Quail**. Four Winds Schol Bk Serv 1972. 12-up.

Superb telling of the Mayan culture. Difficult reading for many students, but an attractive and informative addition to any library.

Keith, Sam. **One Man's Wilderness**. Illus. Richard Proenneke. Alaska Northwest 1973. 10-up.

Incredibly beautiful, the Alaskan wilderness tests man's strength and ingenuity. For sixteen months Richard Proenneke lived alone in the Twin Lakes area, building his own cabin and in touch with nature. His journal is edited by his friend, Sam Keith, who also makes use of Mr. Proenneke's photograph collection. A handsome volume that should appeal to any reader interested in nature and the homesteader's life.

Kelen, Emery. **The Temples of Dendur: A Visit to Ancient Egypt**. Bobbs 1972. 11-up.

The young student of history should find this account of ancient Egypt fascinating indeed. The arts, the gods, the written records, and the magic of Egypt are some of the topics developed. Even the modern day story of the saving of the temples of Abu Simbel is detailed.

Kiddell, John. **Choogoowarra: Australian Sheep Station**. Photos by J. Molnar. Macmillan 1972. 8-11.

Using a real family and the medium of photography, the author and illustrator present a realistic picture of life on an Australian sheep farm. A simple story about work, school, and play is told through the eyes of Breth, the young son of the family. Tracking down the ewes, shearing the sheep, sorting out the wool, and even pushing the broom take on new meaning.

Kirby, George. **Looking at Germany**. Lippincott 1972. 9-11.

A brief, but interesting look at a major power in political

Europe, and an amazing country in history, economics, people, geography, and culture. Color photographs richly illustrate this book.

Leib, Amos P. **The Many Islands of Polynesia**. Scribner 1972. 12-up.

Dr. Leib's book is a very informative tour of the many diverse islands of Polynesia. A much better understanding of these islands and the people who inhabit them can be gained from reading the text. There is an especially detailed account of the Hawaiian Islands. Dozens of black and white photos enrich the reading.

Lengyel, Emil. **Iran**. Watts 1972. 11-14.

This is a detailed look at oil-rich Iran, a country with a long and complicated history. The contents discuss the geography, cities, religion, arts, and the way of life of the Iranian people. The book contains many black and white photos and an index.

Liversidge, Douglas. **The Day the Bastille Fell**. Watts 1972. 12-up.

The many problems of the common people of France, including a bread shortage which led to the French revolution, are recounted in this book. The climax is the description of the attack on the hated Bastille. Many black and white illustrations help to explain the text.

Loescher, Gil, and Ann D. Loescher. **The Chinese Way: Life in the People's Republic of China**. HarBraceJ 1974. 12-up.

The Loeschers have used their first-hand experiences of travel in China as the basis for an up-to-date objective look at China today. Their account includes all the aspects of Chinese life including the ever-powerful Mao, the Chinese women, and the Chinese way of striving for social justice. The book contains many black and white photos of the Chinese people and their present day activities.

Mangurian, David. **Lito the Shoeshine Boy**. Four Winds Schol Bk Serv 1975. 8-up.

This true story, told by the author and the words of the boy, is a stirring reminder that the world still consists of many homeless children who must (and do) survive on their own. Extremely sensitive photographs expertly depict Lito's life in Honduras. Outstanding. Usage might vary thematically from visual-literary to human relations, value education, or destiny.

Martin, Owen, and Raymond Sim. **How People Live in Australia**. Benefic Pr 1971. 9-14.

Australia is honestly and accurately depicted in this book by Sim and Martin. The text reads easily and covers a wide range of Australian life including government, industry, history, geography, education, and neighboring lands. Special emphasis is given to the need for Australia to plan for the future, to conserve, to stop air pollution, and to grow.

McEvedy, Colin, and Sarah McEvedy. **The Classical World**. Macmillan 1974. 12-up.

The course of world history from 300 B.C. to 400 A.D. is chronicled in this richly illustrated book. Details of both the Roman and Chinese empires are related. There are dozens of colorful maps and diagrams that help the reader to understand the complex text.

McKown, Robin. **The Republic of Zaire**. Watts 1972. 10-12.

A short history of the Republic of Zaire from its discovery by Diogo Cao in 1482 through the struggle for independence in this century. An account of the explorations of Henry Morton Stanley and Dr. David Livingston adds to the overall appeal of the descriptive information. Includes index and bibliography.

Mitchison, Naomi. **Sunrise Tomorrow: A Story of Botswana**. FS & G 1973. 12-up.

In a sensitively written narrative, the author tells the story of two young people as they prepare themselves to participate in the future of their country. The traditions of village life are set in juxtaposition to the aspirations of Seloi and Mokgosi and the part they will play in the future development of their country.

Morton, Miriam. **Pleasures and Palaces**. Atheneum 1972. 10-15.

Photographically illustrated, this book reports on the organized after-school activities of Russian children. Ballet, nature study, practical agriculture studies, and dozens of other pursuits are recounted by the author who observed them firsthand.

Opoku, Kofi Asare. **Speak to the Winds**. Illus. Dindga McCannon. Lothrop 1975. 10-14.

This is a book to savor, beautifully illustrated in black and white drawings capturing the romance and mystery of Africa. The author has collected a group of African proverbs, chiefly from Ghana, that strikingly reflect the traditions and moral values of the culture. Like the "haikus," the proverbs linger and grow in the memory.

Pace, Mildred M. **Wrapped for Eternity: The Story of the Egyptian Mummies**. Illus. Tom Huffman. McGraw 1974. 11-up.

A fascinating book on the Egyptian art of mummification and the preparation of the tombs. Includes many good sketches and actual photographs supplied by museums and Egyptologists.

Perkins, Carol M. **The Sound of Boomerangs**. Atheneum 1972. 12-up.

An interesting text and fine black and white photos describe the Australian Aborigines of Arnhem Land. The arts and crafts, the fishing and hunting, the story hour, and the Aboriginal Walkabout are some of the topics discussed in the book.

Perl, Lila. **Ghana and Ivory Coast**. Morrow 1975. 13-15.

Perl provides an excellent account of this part of West Africa. She discusses its history and its future, the landscape and the people. Many excellent photographs illustrate this tale of Ghana and the Ivory Coast.

Poole, Frederick K. **Jordan**. Watts 1974. 10-up.

Crisis, says the author, has become what sometimes seems to be a permanent state of affairs in Jordan. This relatively new nation sits on ancient territory in the area of the Jordan River. Included in this book are a history of Jordan and a discussion of its geography, people, industry, education, and hopes for the future.

Price, Christine. **Heirs of the Ancient Maya**. Scribner 1972. 9-up.

A short, vivid portrait of the Lacandon Indians of Mexico who still follow many of the ancient customs of the Mayans.

Rau, Margaret. **The People's Republic of China**. Messner 1975. 9-12.

Since 1971, when China was admitted to the United Nations, the world has gradually been learning what has been happening in that country during the twenty years it has been isolated from all outside contact. This book presents history of that nation, plus present life of the people of China under Mao communism.

Rau, Margaret. **The Yangtze River**. Messner 1970. 10-12.

The Yangtze River is followed from source to mouth in this book. The text integrates the geography, history, and political background of China. It is up to date in its information. Many black and white photos amplify the reading.

Resnick, Abraham. **Come Along to Romania**. Denison 1970. 10-14.

This comprehensive study of Romania is illustrated with black and white illustrations. Covers historical and geographical background as well as presenting information about the people and political developments in recent years.

Rivera, Geraldo. **Puerto Rico: Island of Contrasts**. Illus. Bill Negron. Parents 1973. 7-10.

This beginner's book on Puerto Rico quite ably covers the country's history, geography, and the ways of the people. The author discusses the Puerto Rican migration to the United States and the resulting problems. The book concludes on a hopeful note as the author states that with a little luck, help, and a lot of hard work, the Puerto Ricans will make it.

Ronne, Captain Finn, and Howard Liss. **The Ronne Expedition to Antarctica**. Messner 1971. 9-12.

Antarctica, a continent about which little is known, is described accurately and adventurously in this book by Commander Ronne, the American explorer. The black and white photos are sharp and clear. One of the main objectives of the journey was to discover whether Antarctica was one or two continents. The explorers did find the answer.

Roy, Beth. **Bullock Carts and Motor Bikes: Ancient India on a New Road**. Photos by Sunil Janah. Atheneum 1972. 12-up.

Beautiful, mystical, primitive India is captured in this fine book. The story is told through the eyes of the many diverse people that make up this varied land. Twenty pages of black and white photos add to the readers' understanding of India.

Scott, John. **Divided They Stand**. Parents 1973. 12-up.

Scott's account of East and West Germany, their short histories, and their uncertain futures is sharply and clearly detailed. Scott writes from a background of many years spent in both Germanies and the Soviet Union. The writing reflects his first-hand experience.

Shannon, Terry. **Children of Hong Kong**. Childrens 1975. 8-12.

Using as her prototypes a number of boys and girls of different social and economic backgrounds, the author skillfully contrasts the old ways with the new to give young American readers a picture of childhood in a far-off land, but making it so real that it might well seem a part of their own experience.

Shannon, Terry, and Charles Payzant. **Antarctic Challenge**. Golden Gate Childrens 1973. 9-up.

Over 100 excellent black and white photos add to the fine account of Antarctica in this book. The early heroics of explorers such as Byrd, Amundsen, and Scott are recounted, followed by all the latest expeditions and studies. The part that women have played in the study is recorded also.

Sidel, Ruth. **Revolutionary China: People, Politics, and Ping-Pong**. Delacorte 1974. 12-up.

An interesting personalized account of one woman's impressions of the New China, this book will serve as a balance to many magazine and newspaper articles which are often more skeptical about what they see than is Ms. Sidel.

Stevens, Patricia B. **God Save Ireland!** Macmillan 1974. 12-up.

The story of Ireland is a story of strife and bloodshed, of violence and bitterness, and it is all discussed in this book. The heroes, the fighters, the politicians, and the people who have made Irish history are remembered. A good, basic understanding of what is behind the "Irish problem" can be gained from reading this account.

Swiger, Elinor Porter. **Europe for Young Travelers**. Illus. Moneta Barnett. Bobbs 1972. 9-up.

Well written by an author who understands the child's point of view, this book tells the young reader where to find such things as a diamond "big as an egg," ravens "one foot tall," a boat that once belonged to Napoleon, an ice palace in the Swiss Alps, children's zoos where one can pet the animals, and great castles on the Rhine. All of these plus many other adventures that will especially please both boys and girls are described in this book. The author tells the reader how to pronounce foreign words and how to exchange American money for the currency of each individual country.

Switzer, Ellen. **How Democracy Failed**. Atheneum 1975. 9-up.

The author, who was herself a young girl when Hitler came to power in Germany before World War II, has interviewed many who are now middle-aged, middle-class Germans. Their recollections provide a unique history of the Nazi reign. Black and white photos contribute much to the total value of the book.

Van Duyn, Janet. **Builders on the Desert**. Illus. William V. Judson. Messner 1974. 10-up.

Ancient Egypt is described with major focus given to the sculpture and other stone work. Style and organization are in the format of a reference book.

Ventura, Piero. **Book of Cities**. Illus. by the author. Random 1975. All ages.

To describe to his children the cities he visited, Piero Ventura has drawn minutely detailed pictures. There is so much to see in each scene that you must have time to search and enjoy all of it. London, Paris, Moscow, and Hong Kong are only a few of the cities that are described. But it is the intricacy of the line drawings that make this an outstanding book.

Villagana, Eugenio. **Viva Morelia**. Illus. Elisa Manriquez. M Evans 1971. 8-12.

Morelia, Mexico; its people, its customs, its sights, and its neighboring historical and geographical sites are described in *Viva Morelia*. Much is told of the many people who live in Mexico today. This is a book that comments on great Mexican historical figures and what makes Mexico a proud country with a rich heritage. Includes a short glossary of Mexican words.

Volgyes, Ivan, and Mary Volgyes. **Czechoslovakia, Hungary, Poland: Crossroads of Change**. Nelson 1970. 12-up.

An up-to-date, highly informative text. The writing is very interesting and tries to present all sides of the problems facing these countries. There is a wealth of very recent photos incorporated into the book. Special emphasis is afforded the young people of the countries.

Weatherbee, Donald E. **Ancient Indonesia: And Its Influence in Modern Times**. Watts 1974. 10-up.

The author demonstrates the closeness of Indonesia to its history by tracing the development of the island from prehistoric man, through the Indonesian empires and foreign conquests, to today's independence. At each step, the practices of the past are related to the current way of life in the island nation.

Werner, Vivian. **Our World: France**. Messner 1971. 9-up.

This is an unusually frank account of France. It is different from many books of its kind since it gives reasons why the French people act as they do and why France has taken the path it has. Even adults could gain much from this book.

Transportation and Communication

Adelson, Leone. **Dandelions Don't Bite**. Illus. Lou Myers. Pantheon 1972. 8-12.

An interesting, lucid, informational account of "The Story of Words" (sub-title); their development and origins. Cartoon-type sketches.

Barker, Albert. **Black on White and Read All Over**. Illus. Anthony D'Adamo. Messner 1971. 8-12.

A readable and interesting history of printing from the early Chinese and Gutenberg to Mergenthaler and the linotype. A concluding chapter tracing briefly how the book was published seems beside the point. Index and glossary of terms included.

Butler, Hal. **Millions of Cars: From Drawing Board to Highway**. Messner 1972. 8-up.

Black and white photos are used to tell the story of the making of an automobile from start to finish. The story focuses on the development of the sporty Mustang car by the Ford Motor Company. Some old photos illustrate automobile-making from the early days of manufacturing.

Gladstone, Gary. **Dune Buggies**. Lippincott 1972. 9-up.

Clear, direct, short text and colored pictures will appeal to readers with an interest in cars. Not like a text or encyclopedia.

Gregor, Arthur. **Bell Laboratories**. Scribner 1972. 10-up.

Traces the development of the Bell Laboratories into leadership in the field of telecommunications and describes the breakthrough inventions of the transistor, the solar battery, and the laser. The problems and future possibilities for general use of the picturephone are also discussed.

Harris, Leon. **Behind the Scenes of Television Programs.** Lippincott 1972. 8-up.

A simple but comprehensive look at the many jobs that comprise the television industry. The text is well-illustrated and presents some thought-provoking questions.

Kraske, Robert. **The Story of the Dictionary**. HarBraceJ 1975. 8-12.

Monks were among the first dictionary makers, laboriously doing everything by hand. Samuel Johnson, commissioned to write a new dictionary, took eight years rather than the three he had planned. Noah Webster, an American, objected to Johnson's personal, almost flip style of writing, and decided to do his own dictionary. Then followed the *Oxford English Dictionary*, recognized as the greatest of all. How a dictionary is assembled, how words are defined, and how a children's dictionary is compiled are described.

Kurth, Heinz. **Print a Book**. Illus. by the author. Puffin Penguin 1975. 7-11.

A clear and colorful description of bookmaking from the time the author conceives the original until many copies are printed, bound, and delivered to bookstores. Explains metal type, how several different colors can be achieved in a single picture, and how a printing press operates. Instructions for making a simple book, using a potato print to provide the illustration.

Mitgutsch, Ali (translated by Alice Popper). **World on Wheels**. Illus. Ali Mitgutsch. Golden Pr Western Pub 1975. 6-12.

The wheel has made life a lot easier for us all as Mr. Mitgutsch points out in prose and pictures in this hilarious recapitulation of man's experiment with various methods of transportation. Whether employing steam, gasoline, wind, horse, or his own muscle, man has tinkered with a variety of gadgets and geegaws to propel himself and his goods. Translated and adapted by Alice Popper, this is a text the kids will enjoy.

Navarra, John Gabriel. **Flying Today and Tomorrow**. Doubleday 1972. 8-10.

This book provides an insight into some of the present commercial airlines and the opportunities experimental aircraft provide for future transportation. Extensive photographic illustrations add to the reader's comprehension of the goals of air transportation and some of the problems associated in realizing these ambitions.

Paradis, Adrian A. **From Trails to Superhighways: The Story of America's Roads**. Illus. Russell Hoover. Messner 1971. 8-12.

A concise history of the U.S. highway system from early Indian trails to the modern freeways. A balanced, rational approach to the need for highways and the problems involved.

Place, Marian T. **New York to Nome: The First International Cross-Country Flight**. Macmillan 1972. 10-12.

Based on the log of Captain St. Clair Street, the leader of the four two-man open-cockpit DH-4 planes that made the 1920 mission, this is a condensed chronological account, broken into short chapters, of the first international cross-country flight. The sense of time is well conveyed and important.

Radlauer, Ed, and Ruth Radlauer. **On the Sand**. Photos by the authors. Watts 1972. 12-up.

An introductory book to the various types of ATV (All Terrain Vehicle) cars, their design, care, and handling in racing competition, including drag racing.

Russell, Solveig P. **From Footpaths to Freeways: The Story of Roads**. Illus. Hans Zander. Parents 1971. 6-10.

An easy-to-read history of roads and transportation. Description of road construction, different types of highways, route signs, and possible developments in the future make for a complete and readable book for young children.

Ward, Ralph T. **Steamboats: A History of the Early Adventure**. Illus. by the author. Bobbs 1973. 8-12.

Most children have heard of Robert Fulton and his steamboat. This informative history traces the use of steam from its beginnings in both Europe and America. The struggles of steamboat pioneers such as John Fitch, John Stevens, and Nicholas Roosevelt give a comprehensive picture of the subject. Bibliography and index.

United States History

Alden, Carella. **From Early American Paintbrushes**. Parents 1971. 8-12.

History of early America, from Colonial days to Declaration of Independence, and history of art in early America are told in a direct style. The book is about evenly divided between text and pictures, colored and black and white.

Asimov, Isaac. **The Shaping of North America**. HM 1973. 12-up.

Asimov, although using material familiar to any historian, clearly and enthusiastically tells the background of North America. To see our world in perspective, we must go back to European explorations and we need to learn how it happened that we became primarily British colonies. The story of the settlement of North America is told factually and with a touch of humor. The history ends prior to the Revolutionary War.

Bangs, Edward. **Yankee Doodle**. Illus. Steven Kellogg. Parents 1976. All ages.

Children will love this picture book version of Edward Bangs' well-known Revolutionary War song, "Yankee Doodle." Illustrated with charm and humor by Steven Kellogg, this is really the artist's book. It recapitulates all the verses of the old song, following a tiny patriot and his father to "Captain Good'in's Camp" near Cambridge. Edward Bangs served as a minuteman at Lexington and rearranged an earlier Yankee song, adding the "Yankee Doodle" chorus.

Barry, James P. **Bloody Kansas, 1854-65**. Watts 1972. 10-up.

A good history of an unfortunate time in the U.S. centering on events and people of Kansas prior to and during the Civil War. The illustrations of contemporary prints and photographs enrich the book.

Barry, James P. **The Noble Experiment: The Eighteenth Amendment**. Watts 1972. 12-up.

The incredible Prohibition era in America and the many problems it created are colorfully described in this book. The reader is introduced to "speakeasies," gangsters, crooked politicians, and the infamous St. Valentine's Day Massacre. Several revealing black and white photos help make this book hard to put down.

Burt, Olive W. **Ghost Towns of the West**. Illus. Paul Frame. Messner 1976. 10-12.

Concentrates on five towns that came into being to fill a need, flourished briefly, then faded into desolation. Abandoned towns leave questions that are answered in the narrative; most were mining towns that vanished when the coal or gold gave out. A final chapter lists twenty former ghost towns that have been restored.

Butwin, Miriam, and Pat Pirmantgen. **Protest I**. Lerner Pubns 1972. 12-up.

Covers four main protest issues in U.S. history: the dumping of the tea at Boston in colonial days; the fight for the abolition of slavery; the struggle for women's rights; and the organization of labor. Presents the issues from the underdog's point of view.

Butwin, Miriam, and Pat Pirmantgen. **Protest II**. Lerner Pubns 1972. 12-up.

A powerfully-worded book that quite carefully describes the civil rights and anti-war movements in the U.S. The writing leaves no doubt as to the side the writers are on. The reader needs to keep this in mind.

Cahn, Rhoda, and William Cahn. **No Time for School, No Time for Play**. Messner 1972. 8-11.

The pictures in this book tell the story. They show the shame of child labor in America—children at work in the sweat shops, mines, and factories of this nation. The accompanying text vividly describes some of the inhumane working conditions. Though designed for the young reader, a person of any age could learn much from reading this book.

Carter, Samuel. **Cowboy Capital of the World: The Saga of Dodge City**. Doubleday 1973. 10-up.

The story of Dodge City, Kansas, from its founding through its heyday is an exciting page of American history. The text is marred by inclusion of such terms as "squaw" and "half-breed."

Carter, Samuel. **The Incredible Great White Fleet**. Collier Macmillan 1971. 12-up.

Carter does a good job of describing the book, the story of the round-the-globe trip of sixteen U.S. battleships. The reasons for the voyage and the men and ships that made it possible are graphically described. The book includes some fine black and white photos.

Casewit, Curtis W. **Mountain Troopers: The Story of the Tenth Mountain Division**. T Y Crowell 1972. 8-12.

The little publicized story of a U.S. wartime mountain division is excitingly related in this book. The text follows the soldiers from their organizational days in Colorado to the bloody battles fought in Italy in late World War II. A series of black and white photos adds to the interest of the written words.

Cavallo, Diana. **The Lower East Side: A Portrait in Time.** Photos by Leo Stashin. CCPr Macmillan 1971. 10-up.

Beautiful black and white photos and a very readable accompanying text make this a fascinating urban portrait. Included are the early history of the area and its development to the present. Chapters describe the houses, the waterfront, the markets, and the many people.

Chidsey, Donald Barr. **Mr. Hamilton and Mr. Jefferson.** Nelson 1975. 11-up.

Inside maneuverings in Washington's cabinet are told in a manner that makes human the founders of our nation. The scandals and infighting that have always been a part of politics were present even then. Besides Hamilton, the Secretary of the Treasury, the reader gets a glimpse of the real personalities of Jefferson, Aaron Burr, James Monroe, and John Jay.

Cook, Ann, Herb Mack, and Marilyn Gittell. **What Was It Like? When Your Grandparents Were Your Age.** Pantheon 1976. 8-12.

Stereotype parents and grandparents are forever saying, "Now when I was your age. . . ." For a child of eight, this book is like an old family photo album. The pictures are from the twenties and thirties, depicting school and home life, recreation, sports, and shops of that era. The text tries to convey the amazing changes experienced by anyone who has lived the greater part of this century. From pony to jet, non-talking movies to TV and stereo.

Fisher, Leonard Everett. **Liberty Book.** Doubleday 1976. 8-14.

A red, white, and blue reminder in graphics that "Liberty" in America for two hundred years is still cause for celebration and should be cherished by all Americans. A fine collection of memorable quotes from America's leaders and from significant historical documents.

Fletcher, Christine. **100 Keys: Names Across the Land.** Illus. Roy Wallace. Abingdon 1973. 8-up.

The author chose two towns from each of the fifty states and explains how and why they were established and by whom. An interesting, informative book of American lore and information.

Fritz, Jean. **What's the Big Idea, Ben Franklin?** Illus. Margot Tomes. Coward 1976. 6-10.

Ben Franklin always had a new idea. Besides developing his inventions (stove, stepstool, etc.), he organized the first circulating library in America, a new postal system, fire insurance company, and a Philadelphia hospital—among many other ventures. He tried to prevent the Revolutionary War while ambassador to England; when that failed, he joined in writing the Declaration of Independence.

Fritz, Jean. **Where Was Patrick Henry on the 29th of May?** Illus. Margot Tomes. Coward 1975. 6-10.

Patrick Henry was not known for initiative or much of anything besides being a practical joker. But that was before King George started making rules that affected Henry's native state of Virginia in ways that upset him. He became an outstanding orator who inspired his countrymen to revolt.

Fritz, Jean. **Who's That Stepping on Plymouth Rock?** Illus. J. B. Handelsman. Coward 1975. 6-10.

A delightful book about a fundamental part of our heritage. Plymouth Rock has been moved, broken, enshrined, returned to its original location—the inhabitants of Plymouth have spent 200 years arguing about it and carting it from place to place. This is history made enjoyable.

Fritz, Jean. **Why Don't You Get a Horse, Sam Adams?** Illus. Trina Schart Hyman. Coward 1974. 6-10.

All his life, Sam Adams had been encouraged to learn to ride; he refused, and continued walking around Boston looking disheveled and encouraging his dog to nip the Redcoats. John Adams, his cousin, tried to persuade him to get on a horse, using many convincing arguments; but to no avail until—. A true account, and there's much historical information included with the narration.

Fritz, Jean. **Will You Sign Here, John Hancock?** Illus. Trina Schart Hyman. Coward 1976. 8-12.

A very rich man with a taste for fancy clothes, John Hancock was generally a happy man. Only two things could upset him: not being liked by everyone and having to pay taxes to England. When a tax collector boarded one of the ships he owned, Hancock had him locked in a cabin while the cargo was unloaded. George III considered him a "dangerous enemy," which caused him to sign the Declaration of Independence with a special flourish.

Gemming, Elizabeth. **Blow Ye Winds Westerly**. T Y Crowell 1971. 9-14.

As in her first book, *Huckleberry Hill*, Ms. Gemming has added an immensely valuable resource for young people. Visually and stylistically delightful, with fine reference aids. The compendium focuses on the seaports and sailing ships of old New England; the geographical, topical, and biographical inclusions greatly extend its scope.

Goldston, Robert. **The Coming of the Civil War**. Macmillan 1972. 12-up.

A brief but balanced account of the political, moral, personal, and economic causes of the American Civil War.

Hilton, Suzanne. **The Way It Was: 1876**. Westminster 1976. 8-12.

Now that we have passed the Bicentennial, it is interesting to see prints and photographs depicting life at the time of the U.S. Centennial year. Children had "chores" to perform that kept them from play; the Statue of Liberty had just arrived, unassembled, from France; there were few medical schools, so most "doctors" learned by doing; women's dresses were long, hot, and heavy; rowing was considered "too violent" a sport for women. An interesting look at Yesterday.

Ingraham, Claire, and Leonard W. Ingraham. **An Album of Women in American History**. Watts 1972. 9-up.

From "The First Women in America" to "New Feminism—What Women Want Now," this pictorial album gives short essays on the role women have played in American history. No ethnic group is left out.

Jacobs, David. **An American Conscience: Woodrow Wilson's Search for World Peace**. HarpJ Har-Row 1973. 12-up.

Woodrow Wilson's dramatic fight for the entry of the U.S. into the League of Nations is movingly told in this book. Jacobs tries to paint an objective view of Wilson from his time as a professor at Princeton to his final years spent in illness and virtual isolation. Some fine black and white photos complement the text.

Jacobs, David. **Disney's America on Parade**. Abrams 1975. 6-12.

Designed to commemorate the Bicentennial, this is a birthday party parade, with the events of this country's history passing by in colorful procession. Divided into four parts: Discovery and Settlement; The Making of a Nation; The Making of a People; and The Making of a Society. Pictures are from California's Disneyland and Florida's Walt Disney World, where special Fourth of July parades were planned and staged. Foldout parade photos, in four sections, will appeal to the young readers.

Lacy, Dan. **The Colony of North Carolina**. Watts 1975. 10-14.

North and South Carolina originally were joined as the colony of Carolina. But differences in the people who settled the areas, in the land itself, and various other factors caused the division of the territory—leading to a very different history for each of the colonies. Maps, bibliography, and index.

Lampman, Evelyn S. **White Captives**. McElderry Bk Atheneum 1975. 9-12.

This is the true story of Mary and Olive Oatman, who were captured by Tonto Indians in 1851 and later sold as slaves to the Mohave. Mary died in captivity of tuberculosis, but Olive was finally rescued and wrote an account of her ordeal. From the perspective of a hundred years distance Ms. Lampman is able to view both the girls and their captors with dispassion, and writes of them as fully-rounded human beings. In her narrative there are no heroes and no villains, only two cultures in conflict.

Landau, Elaine. **Hidden Heroines: Women in American History**. Messner 1975. 10-up.

Women were first lured to this country by signs promising that anyone making the trip to the New World "would think herself in Heaven." From the misery of Jamestown there followed a series of steps westward, all of them accompanied by danger, hunger, and hardships. Black women fighting slavery, suffragettes fighting for the right to vote—all are included in this book.

Latham, Frank B. **FDR and the Supreme Court Fight, 1937**. Watts 1972. 12-up.

Latham's book is basically the story of Franklin D. Roosevelt's battle with the U.S. Supreme Court over his attempts to introduce legislation to help overcome the disastrous Depression of the 30s. Special emphasis is given to FDR's fight to "pack" the Supreme Court with new justices. Contains many black and white photos.

Lawson, Don. **The Colonial Wars**. Illus. Robert F. McCullough. Abelard 1972. 12-up.

Little-known facts and well-known facts about the long struggle between England and France for the control of

North America are described in a fashion that should capture the interest of most young readers. Contains many black and white drawings.

Lazarus, Lois. **With These Hands They Built a Nation**. Messner 1971. 9-12.

The early American colonists' story is chronicled in this book. Housing in the colonies, work in the homes as performed by adults and children, and the work of craftsmen such as coopers, joiners, turners, carvers, and pewterers are detailed. A story of colonial arts and crafts. Dozens of black and white photos and drawings document the text.

Leish, Kenneth. **The White House: A History of Presidents**. Newsweek 1972. 8-up.

An absolutely perfect introduction to the evolution of the home of the presidents includes in its story insight into the characters of the families who have occupied the White House. Color photographs and contemporary prints make this volume even more attractive.

Liston, Robert. **The American Political System**. Parents 1972. 12-up.

An informative, concise, and readable explanation of the American political system written in non-textbook language. The author discusses the historical background of our system and how this influences events today.

Loeper, John J. **Going to School in 1776**. Atheneum 1973. 8-12.

Based on actual historic records, *Going to School in 1776* tells what it was like to be a child in that Revolutionary War year.

Lyons, Grant. **Andy Jackson and the Battle for New Orleans**. Illus. Paul Frame. Messner 1976. 9-12.

Although Jackson later became president, this is an account of only one period in his life—during the days when the British tried to keep the Americans from expanding their new nation west of the Mississippi. The key to control of the unexplored Louisiana Purchase lay in control of New Orleans. Jackson fought a stronger force of British, and with the victory, signaled the end of the War of 1812.

McGovern, Ann. **If You Sailed on the Mayflower**. Illus. J. B. Handelsman. Starline Schol Bk Serv 1975. 5-9.

The author has written, in a frank and interesting manner, of the problems and inconveniences faced by the Pilgrims who came to Massachusetts on the *Mayflower*. The required reading skill is not advanced, and the book is appropriate for both young readers beginning to read in this area and older children whose reading skills don't permit reading most books of this type.

McGrath, Edward J., Jr., and Bob Krauss. **A Child's History of America**. Little 1976. 9-14.

A brief but informative compilation of statements about many significant people, incidents, and eras in America from its beginning to the present. Illustrations, in full color, are done by American children of every race and creed.

Madison, Arnold. **Vigilantism in America**. Clarion Bk Seabury Pr 1973. 10-up.

Madison's story is fascinating reading, even though some of the information presented is disheartening. The chapter on Carrie Nation is dynamic as are several other parts on the Ku Klux Klan and the vigilantes of the rural, suburban, and urban sections of today's America.

Monjo, F. N. **The One Bad Thing about Father**. Illus. Rocco Negri. HarpJ Har-Row 1970. 4-8.

This is a refreshing look at history told as a child might of his father, who in this case was our twenty-sixth president, Theodore Roosevelt. F. N. Monjo has chosen Quentin, President Roosevelt's son, to be the teller of this story set in the spring and summer of 1905. Both important world events and happy times the Roosevelt children had with their father are included in this very readable text. The text is very natural considering the limited vocabulary as part of the "I Can Read" series. The vivid illustrations lend a realistic but historic flavor to this book, too. Highly recommended as a children's history book due to its personal flavor and believableness.

Naden, Corinne J. **The Mississippi: America's Great River System**. Watts 1974. 9-12.

This is the story of the mighty Mississippi, its tributaries, its history, its importance to the nation. There is an especially interesting chapter on Mark Twain and his association with the river. Many black and white photos enrich the text. There is a glossary, a bibliography, an index, and a good table comparing the rivers of the world.

Nason, Thelma C. **No Golden Cities**. CCPr Macmillan 1971. 12-up.

The trials and tribulations of the first permanent white settlement in what is now the U.S. are dramatized in a low-keyed way. The treatment of the Indians by the Spanish settlers is not stressed.

Neal, Harry E. **Diary of Democracy: The Story of Political Parties in America**. Messner 1970. 12-up.

A revised and updated version of an earlier edition, this book clearly and fairly presents the story of American political parties, small and splinter as well as the larger and more prominent.

Parrish, Thomas. **The American Flag**. S & S 1973. 9-12.

An intriguing exploration of what a flag means as a symbol. The many varied emotions of people are explored, and there is fascinating historical treatment as well.

Percy, Senator Charles. **I Want to Know about the United States Senate**. Doubleday 1976. 8-12.

Senator Percy describes what it's like to be a member of Congress by telling how his days are spent. There may be more about Charles Percy than most young readers care to know; but the section titled "What Goes On" gives a clear and informative picture of how the branches of government are organized and how Congress operates to enact legislation.

Perl, Lila. **Slumps, Grunts, and Snickerdoodles: What Colonial America Ate and Why**. Illus. Richard Cuffari. Clarion Bk Seabury 1975. 8-12.

Going to "a new world" meant more than a change in scenery for the early settlers in this country; there was a complete change in diet as well. Improvisation was necessary in the Colonies, and cooks devised Shoo-Fly Pie, Spoon Bread, and Johnnycake to meet the need.

Phelan, Mary K. **Story of the Great Chicago Fire, 1871**. Illus. William Plummer. T Y Crowell 1971. 12-14.

This comprehensive and detailed analysis of the Chicago fire probably has limited appeal, but it is so well written that it deserves to be read by many older children and pre-adolescents. The author describes the events and reactions to them, clearly and with deep understanding. The conclusion of the book, in which the beginning efforts to rebuild are recounted, is especially interesting.

Phelan, Mary K. **Mr. Lincoln's Inaugural Journey**. Illus. Richard Cuffari. T Y Crowell 1972. 10-up.

Abraham Lincoln's inaugural journey from Springfield, Illinois, to the White House in Washington was wild, exciting, and dangerous. This excellent book carefully traces the route, city by city, dramatic moment by moment. Certainly the account is every bit as exciting as a planned piece of fiction.

Pizer, Vernon. **Ink, Ark., and All That.** Putnam 1976. 10-up.

There were no rules to follow when the new settlements in the colonies decided to pick a name for their particular spot. So we have often unorthodox names (Pie Town, N.M.) with originality (Why Not, N.C.), sometimes chosen at the expense of friendship. When choosing a name, the committee in charge is usually confronted with a panel of very biased observers. Amusing history of some of the 3,500,000 cities and towns in the nation, as well as the state names.

Raskin, Joseph, and Edith Raskin. **Spies and Traitors: Tales of the Revolutionary and Civil Wars.** Illus. William Sauts Bock. Lothrop 1976. 8-12.

Both the Revolutionary and Civil Wars are recreated in these stories of patriotic men and women who risked their lives and endured hardships in service to their country as spies and informers. Many of these stories should be of interest to the young adult as well as the mature third-grader.

Rich, Louise D. **King Philip's War, 1675-76.** Watts 1972. 12-up.

This account of the conflicts between the colonists and Indians in New England in the 1600s is objective, stirring, and just fascinating to read. This is one historical book that reads more like a novel than a text. Many black and white drawings.

Schwartz, Alvin. **The Unions: What They Are, How They Came to Be, How They Affect Us.** Viking Pr 1972. 12-up.

This is an excellent history and explanation of unions in America. Many complex terms concerning union-management dealings are clearly and simply explained. Following the text is a section that describes careers in labor relations, a glossary of terms used in labor relations, a bibliography, and an index.

Starkey, Marion. **Lace Cuffs and Leather Aprons.** Knopf 1972. 12-up.

A history told in a unique style, it recounts U.S. history in the Federalist era from 1783-1800. The story is told mainly through the accounts of the people who lived then and subsequently recorded the events in letters, diaries, and the like. Included in the text are photographs, maps, cartoons, and many songs with music.

Starkey, Marion. **The Tall Man from Boston**. Illus. Charles Mikolaycak. Crown 1975. 7-10.

Stark, realistic pencil drawings add to the bleakness of the mood that produced a period in this country's history 300 years ago when trials for witchcraft were common. The practice of accusing and even hanging individuals believed to be witches originated in Salem, Massachusetts, when some young girls of strict Puritan faith sought to shed their guilt feelings for minor infractions of rules of their church by blaming "witches," and naming them indiscriminately.

Sterling, Dorothy, editor. **Speak out in Thunder Tones**. Doubleday 1973. 12-up.

Drawing on rich, long-neglected sources, this book reveals the intellectual effort, social/political action, and personal achievement generated by black communities in the North from the Revolution to the Civil War. This collection is the first extensive, historically-coherent self-portrait of black life in the North before Emancipation.

Vaughan, Harold Cecil. **The Hayes-Tilden Election of 1876**. Watts 1972. 10-12.

A detailed account of the presidential election in 1876 in which the candidate who received the greater number of popular votes lost the election because of the electoral college system. Gives background, causes, and results of this "disputed election in the gilded age." For the child who has more than a passing interest in politics and government.

Walton, Richard J. **Congress and American Foreign Policy**. Parents 1972. 12-up.

This book presents a clear, sharp picture of the struggle between the executive and legislative branches of the U.S. government throughout its history. Beginning with the colonial years and ending with the Vietnam problem, the author presents a fair, impartial picture. As to the encroachment of the president upon Congressional powers, Walton concludes that American society is itself to blame for the problems that have arisen.

Webb, Robert N. **The Colony of Rhode Island**. Watts 1972. 10-14.

Rhode Island may be the smallest state but its history isn't "small." Robert Webb describes its fascinating story which ranges from being a pirate haven to a colony that had a "Tea Party" of its own. Many fine black and white illustrations.

Weitzman, David. **My Backyard History Book**. Illus. James Robertson. Little 1975. 10-13.

Another of the paperback "Brown Paper School." Not a history book of dates and places, it starts with the premise that the best way to learn about the past is to check your own family tree, getting to know the origins of all surnames possible. Work on learning your own family traditions, get to know your own city's history.

FINE ARTS

Aiken, Joan. **Winterthing: A Children's Play**. Illus. Arvis Stewart. HR & W 1972. 10-up.

Four children and their old auntie come to live on uninhabited Winter Island, which is surrounded with mystery stemming from a legend claiming that the island disappears every seventh year during an especially hard winter. Six years go by; then the seventh not only proves the legend to be true but also reveals secrets about the children's past. For the more sophisticated child, since the deeper meanings of the story will evade the average child and he will be left in confusion about the fate of the characters.

Alexander, Allen. **Small Plays for You and a Friend**. Illus. Olivia H. Cole. Seabury 1973. 6-10.

Five simple, yet complete, plays with suggested costumes for primary grades. A needed book in the field because of its use by a child without the aid of an adult. Illustrations are an integral part of the child's understanding of directions, props, and costumes.

Batterberry, Ariane Ruskin. **The Pantheon Story of Art for Young People**. Pantheon 1975. 10-up.

The author explains what kind of people made the art of the past and the beliefs, legends, and events that are represented in art. The geniuses of the Renaissance, the great Impressionists, the Abstract Expressionists, the Surrealists, the Pop Artists, and modern painters and sculptors are included. Explained with simplicity and a sense of adventure that the young reader will enjoy. Fully illustrated with over 150 reproductions, half of which are in full color.

Batterberry, Ariane Ruskin, and Michael Batterberry. **The Pantheon Story of American Art for Young People**. Pantheon 1976. 10-up.

The art and artists of each period of our history, beginning with the American Indian, are described in vivid detail by the authors. One of the most interesting aspects of the story of the growth of art in America is the influence of art of the past on painters and sculptors. Fully illustrated with sixty-five color reproductions and almost one hundred black and white reproductions.

Baylor, Byrd. **Sometimes I Dance Mountains**. Illus. Bill Sears and Ken Longtemps. Scribner 1973. 6-9.

Capturing the essence of movement in photographs, words, and whirling designs is not an easy matter, but this combination of artists has done that. A child creates rhythmic movements to interpret Byrd Baylor's words which encourage the readers to also express themselves in dance. A graceful combination of design and movement which reveals some of the joys of creative dance.

Baylor, Byrd. **When Clay Sings**. Illus. Tom Bahti. Scribner 1972. 6-12.

In an understated, simple poetic prose style is presented a portrait of how the prehistoric American Southwest Indians prepared and used their pottery. The illustrations are derived from original works done by ancient potters of the Anasazi, Mogollan, Hohokam, and Mimbres cultures.

Belloc, Hilaire. **The Yak, the Python, the Frog: Three Beast Poems**. Illus. Steven Kellogg. Parents 1975. 5-8.

This collection of three of Belloc's well-known, whacky verses (presented as a three act play) is embellished by dialogue, asides, and marvelously humorous detailed line and wash cartoon-styled illustrations.

Berger, Melvin. **The Clarinet and Saxophone Book**. Lothrop 1975. 8-12.

Gives a fine description of both the clarinet and the saxophone. After a brief history of these reed instruments, it illustrates how they are made, and how they are able to produce sounds. The importance of the proper reed and care of the instruments are emphasized. Includes brief sketches of well-known musicians and some basic techniques. A good book for a young reader interested in these woodwinds.

Berger, Melvin. **The Story of Folk Music**. S G Phillips 1976. 8-12.

With the popularity of country and folk music at a new zenith, this is a timely book. Tells how America's folk tradition has evolved, and includes an unusual section on the role of politics in music ("protest" songs have been around for generations, a large number originating during the years of slavery). "Hard luck is one thing you sing about louder . . . than the moon shining. . . ." Brief notes about folk singers from Woody Guthrie to John Denver.

Cannel, Ward, and Fred Marx. **How to Play the Piano Despite Years of Lessons**. Doubleday 1976. 10-up.

For a "veteran" musician, a novel approach to musical theory can be an enlightening experience. For a novice, it can make a dreary chore enjoyable. Conservative instructors might scoff at the methods presented in this book, but for the child (or adult) who could never grasp traditional theory, this could well be the solution.

Crofut, William. **The Moon on the One Hand**. Illus. Susan Crofut (music arranged by Kenneth Cooper and Glenn Shattuck). McElderry Bk Atheneum 1975. All ages.

This is a handsomely-edited collection of songs set to music which should appeal to pupils and teacher alike. Many of the poems are well-known—Robert Louis Stevenson's "The Wind," James Stephens' "White Fields"—while others are less familiar; but all are carefully selected and deal primarily with animals and nature. It is a joy to discover again Laura Richards' nonsense verse, "Eletelephony" and Thomas Moore's "Child's Song." This is a collection that could be used selectively by either primary or intermediate classes, for poetry and music know no age barrier.

D'Amato, Janet, and Alex D'Amato. **African Animals through African Eyes**. Illus. by the authors. Messner 1971. 9-12.

The concern of the artists of sub-Sahara Africa with native animals and their relationship to myth, religion, and geographical setting becomes here a major road to understanding this continent. Powerful drawings illuminate every page.

Edelson, Edward. **Funny Men of the Movies**. Doubleday 1976. 12-13.

Written for the older student who is familiar with some of the older movies, this is an excellent critique of some of the industry's great comedians—Chaplin, the Marx Brothers, Buster Keaton, Bob Hope and Bing Crosby, Jerry Lewis, Woody Allen, and others. Edelson aptly compares the comedy and comic characters of the old-time movies with their contemporaries. Many photographs from famous comedies are included.

Emberley, Ed. **Ed Emberley's Drawing Book of Faces.** Illus. by the author. Little 1975. 5-10.

According to the author, "Copying is one way to learn how to draw." By using only circles, triangles, squares, and three other simple shapes, the reader is able to follow the step-by-step drawings, in six stages on a line, to make numerous faces. From Snooty Samantha to Whiskers Waldo, all are fun and easy to do. Ideas for using the faces on masks, posters, and many other common childhood items. A real boon for the nonartist who doesn't know where to begin.

Emberley, Ed. **Little Drawing Book of Weirdos**. Illus. by the author. Little 1973. 4-9.

Emberley demonstrates how to draw by breaking down the steps into simple shapes. The "weirdos" he chooses appeal to the child's fascination with monsters and the steps in drawing them are simple enough for a four year old to follow.

Etkin, Ruth. **Playing and Composing on the Recorder**. Sterling 1975. 7-up.

The author claims the recorder is one of the easiest instruments to play and that even a beginner can begin composing immediately. Her book stresses the joy of creativity and easy-to-follow directions show how to finger the recorder, write down music, and generally have fun with the instrument. A well-organized manual for the beginning musician, this is a book that could inspire the student to a new interest and hobby.

Finch, Christopher. **The Art of Walt Disney: From Mickey Mouse to the Magic Kingdom**. Abrams 1975. All ages.

The career of Walt Disney demonstrates how far imagination can carry a man. Beginning with simple animated cartoons, he developed new forms of entertainment, culminating with Disneyland and Disney World. The author has included drawings and photos, and explains the process of film animation. There are 170 full-color scenes from movies, and a text that provides insight into filmmaking and the artists who helped build Walt Disney Productions.

George, Richard R. (adapted by). **Charlie and the Chocolate Factory: A Play**. Knopf 1976. 12-up.

Originally adapted by a sixth grade teacher for his class to perform. The book contains a complete script, which has received the enthusiastic endorsement of Roald Dahl. Also included is a section on staging, including directions for constructing scenery, as well as suggestions concerning lighting and music.

Glubok, Shirley. **The Art of America Since World War II**. Macmillan 1976. 11-up.

A well-diversified text which demonstrates the versatility in art media which began to flourish following World War II. The author demonstrates the variety of thought processes underlying the works of the time through a careful selection of pictures. Evidence is provided disclosing the influence of the war; the growing interests in Eastern religions, and the effects of the new consciousness-raising trend on the growth and development of the arts following the war.

Glubok, Shirley. **The Art of China**. Illus. Gerard Nook. Macmillan 1973. 9-up.

An overview of the great works of art produced by Chinese artists and craftsmen over a period of 4000 years. Reproductions of ancient murals and photographs of primitive clay pottery, statues, architecture, and porcelain reveal both cultural values and stages of growth in the Chinese civilization.

Glubok, Shirley. **The Art of the New American Nation**. Macmillan 1972. 8-12.

Photographs of original paintings, antiques, houses, and landscapes are used to illustrate the unique character of American art. Glubok's work is thoughtful and well designed. This is an excellent addition to her series of art books.

Harris, Leon. **The Russian Ballet School**. Photos by the author. Atheneum 1971. 8-12.

A detailed and authentic account of aspects involved in training the classical ballet dancers at the Kirov and the Bolshoi ballet schools. Black and white photographs add considerably to this informative book.

Henderson, Nancy. **Walk Together: Five Plays on Human Rights**. Illus. Floyd Sowell. Messner 1972. 10-up.

A fine collection of five one-act plays that deal with American Indians, Spanish-speaking migrant workers, the black underground railroad, self-image, and machines in the classroom. And ideal anthology for acting or simply reading and reflecting.

Hill, Thomas A. **The Drum: An Introduction to the Instrument**. Watts 1975. 10-up.

As the author introduces the reader to the drum, describing its early beginnings in primitive society and relating its development up to modern times, he also comments on its types and the various uses in religious ceremonies, jazz, rock, and complicated symphonic percussion compositions. Famous musicians, including composers and performers, whose successes have been related to the drum, are also presented.

Hill, Thomas A. **The Guitar: An Introduction to the Instrument**. Watts 1973. 10-up.

A book for those interested in learning to play the guitar or just to learn about the guitar. The author discusses the evolution of the guitar and its music as well as those who have written for, played, and constructed the instrument. A suggested listening list, reading list, and glossary are included.

Kinney, Jean, and Cle Kinney. **How to Make 19 Kinds of American Folk Art from Masks to TV Commercials**. Atheneum 1974. 9-up.

The author clarifies the meaning of folk art and, more importantly, shows the reader how he can make discoveries about the past by careful examination of works of art.

Lifton, Betty Jean. **Contemporary Children's Theater**. Equinox Avon 1974. 8-12.

For the grade school student interested in drama this collection edited by Ms. Lifton, playwright and author, offers a variety of choices in American, English, and Canadian plays written for children's theater. From *commedia dell' arte* to the theater of the absurd (as well as the well-constructed three-act play), the eight plays collected in this volume are distinguished by their originality and dramatic excellence.

Marceau, Marcel. **The Story of Bip**. Illus. by the author. HarpJ Har-Row 1976. All ages.

Marcel Marceau is known throughout the world for his performances in pantomime. That he is an artist in other fields outside the theater is evident. His illustrations are outstanding. Bip is the character he portrays most often—white-faced wearing a top hat with a jaunty red flower—it is the way Marceau sees himself and the profession he has chosen.

McCaslin, Nellie. **Act Now!** Illus. Daty Healy. S G Phillips 1975. 8-12.

This is not necessarily for use in the classroom, but designed to interest the reader in acting out stories or charades with a few friends to revive imaginations that may be numbed by TV. Instructions are simple and encourage participants to act, write, or even produce plays of their own making. Tips for scenery building, plots, and staging are included.

Naylor, Penelope. **Black Images: The Art of West Africa**. Photos by Lisa Little. Doubleday 1973. 9-up.

An excellent juxtaposition of the art and poetry of West Africa. The photographs are clear and striking, and the entire format is pleasing.

Olfson, Lewy. **You Can Put on a Show**. Sterling 1975. 8-12.

So the class wants to put on a variety show, and you have no idea where to begin. What's more, you don't visualize a roomful of thespians just waiting to blossom in the spotlight. This book offers alternatives: one section titled "There's a Job for Everyone!" reminds you there need to be curtain-pullers and prompters, jobs for the hesitant performers. Ideas are given for revues, puppet shows, and variety shows. Three scripts are provided that can be revised to fit the needs of any group.

Peck, Robert Newton. **King of Kazoo**. Illus. W. B. Park. Knopf 1976. 8-up.

Proving his versatility, Robert Peck, author of *A Day No Pigs Would Die* and *Soup*, has written story, lyrics, and music for this fantasy about a cowpuncher, plumber, and drummer who join together in a trip to see the King of Kazoo, each hoping the king can grant his personal wish. Full of fun and wit.

Rieger, Shay. **Our Family**. Photos by Aeva and James Colonis. Lothrop 1972. All ages.

In this book the author reminisces about her relatives by first showing each individual or group in a sketch or photograph, then presenting them again in clay sculpture or bronze. The primitive style captures beautifully the mood of the group or the personality of an individual. The brief textual comment accompanying each picture also provides some insight into Jewish values and customs and helps to achieve unity.

Rudström, Lennart (translator Lone Thygesen-Blecher). **A Home**. Illus. Carl Larsson. Putnam 1976. All ages.

Carl Larsson painted watercolors of the rooms and family members he knew so well. He was known during his lifetime both as an artist and an interior decorator. His home in Sweden is shown room by room, with the artist's own watercolors illustrating the decorating he did, as well as his close feeling for his family.

Sendak, Maurice. **Really Rosie: Starring the Nutshell Kids**. Music by Carole King. Illus. by the author. HarpJ Har-Row 1975. 8-up.

A musical play for children starring and directed and produced by Rosie (age ten). Other characters include the Nutshell Kids: Johnny (seven); Pierre (seven); Alligator (five); Chicken Soup (eight); and various "mamas and papas." Two-act musical comedy with words and lyrics for seven songs included.

Seuling, Barbara. **The Loudest Screen Kiss and Other Little-Known Facts about the Movies**. Illus. by the author. Doubleday 1976. 12-up.

Seuling has written an intriguing book filled with movie industry trivia. Her information ranges in time from the beginning of the movie business to contemporary stars and films. This should prove a fascinating book for children.

Stacy, Donald L. **Experiments in Art**. Illus. by the author. Four Winds Schol Bk Serv 1975. 8-12.

A simple but effectively informative description of painting, graphic and three-dimensional techniques, and explanations of how to use them to create pleasing and creative art pieces. Numerous helpful illustrations expand and clarify major concepts expressed in the easy-to-read text.

Van Der Horst, Brian. **Folk Music in America**. Watts 1972. 9-11.

Informally and knowledgeably, Mr. Van Der Horst surveys in a few pages the songs of our past, always relating them to his young readers. Most of the book he devotes to "music of the folks" now, instruments, great performers, "Music of the

21st century," and even "how to be a folk singer." Good, brief bibliography.

Van Der Horst, Brian. **Rock Music**. Watts 1973. 10-up.

This book traces rock to its sources and serves as a handbook of styles as well as a manual for listening, understanding, and appreciation. The book is an inside account of the history of rock, how records are made, of rock as an art form and a business, of performances, tours, festivals, and fads.

Walmsley, Leo. **Approaches to Painting**. Taplinger 1975. 10-up.

The many pictures in this book will show young readers that "every picture tells a story"—even abstract paintings which don't look like anything tell a story of colors and shapes. Urges readers to capture the enjoyment of making strong brush marks and sweeps of rich color.

Winther, Barbara. **Plays from Folktales of Africa and Asia**. Plays 1976. 8-12.

Ms. Winther has done a great service in this collection of one-act, royalty-free dramatizations of tales and legends from Africa and Asia. The nineteen plays are adapted from folklore of Africa, India, Japan, China, the Middle East, and Southeast Asia. Included are dramas about the crafty spiderman of Africa, "Anansi," the sly Nigerian tortoise, "Ijapa," and many other exotic animals and humans young people will enjoy reading about or impersonating on stage.

CRAFTS AND HOBBIES

Beagle, Peter. **American Denim**. Photos by Baron Wolman. Abrams 1975. 10-up.

There was a time when jeans were worn by cowboys and teenagers. Then suddenly they were a part of many adults' wardrobes. So to make their denims different, the teens started painting, embroidering, "sequinning," patching, and fringing. New art forms started appearing where only "Levi Straus" had been seen before. There are 145 full-color plates of the best decorated denims.

Caras, Roger. **A Zoo in Your Room**. Illus. Pamela Johnson. HarBraceJ 1975. 10-14.

Roger Caras—famed naturalist, author, and television personality—offers sound advice on how to house and feed over thirty species of mammals, birds, fish, reptiles, amphibians, and insects that can live comfortably in "a zoo in your room." An informative and entertaining guide to the care of small and often unconventional creatures.

Cavin, Ruth. **1 Pinch of Sunshine, ½ Cup of Rain**. Illus. Frances Gruse Scott. Atheneum 1973. 8-up.

Here is a cookbook for the young and the old which introduces the reader to numerous easy recipes based upon the laws of good health and nutrition. Natural foods make up many of the recipes. Clever illustrations are fun and helpful in following directions. Rules for cleanliness in cooking and clean-up afterwards are presented in an inoffensive manner.

Chernoff, Goldie Taub. **Puppet Party**. Illus. Margaret Hartelius. Walker & Co 1971. 7-11.

An excellent "how-to-do-it" book for making a variety of puppets from everyday materials around the home. Both readers and nonreaders can follow the instructions with only a minimum of assistance. Text is very brief and to the point.

Chesler, Bernice. **Do a ZOOMdo**. Little 1975. 10-12.

A fine large-size paperback of craft ideas from ZOOM, the Emmy Award-winning television series. Many of the ideas were submitted by children who were viewers and wanted to contribute to the program. There are illustrated instructions for 110 craft ideas in all phases of creative arts. Some may be used for younger children than the publisher has indicated, with proper supervision.

Clark, Steve. **The Complete Book of Baseball Cards**. G & D 1976. 7-up.

Destined to spend very little time on any library shelf, this is a book (as the subtitle says) "for the collector, flipper and fan." The first cards were put out in cigarette packages in 1886, and new ones have appeared each year since then, which explains why collecting them has become such a popular hobby.

Comins, Jeremy. **Eskimo Crafts: And Their Cultural Backgrounds**. Illus. by the author. Lothrop 1975. 8-12.

"Ookpik" is the Eskimo word for "owl" and an Ookpik doll is a furry, owl-like figure popular in Eskimo craft. Mr. Comins explains how to make an Ookpik and many other Eskimo-like objects in this well-documented book on their handicraft. Instructions are also included for making stencil prints, applique, and replicas of soapstone sculptures from material at hand. Step-by-step directions for many designs and handsome photos of Eskimo art make this a book to treasure.

Cooper, Terry Touf, and Marilyn Ratner. **Many Hands Cooking**. Illus. Tony Chen. T Y Crowell 1974. 7-up.

In a spiral binding, this is a cookbook on an international scale. Recipes take the reader around the world. There is a global map, with countries numbered to correspond to a national recipe listed on the Contents page. Pictures on the page with each recipe show native costumes and foods. Short paragraph gives tips on the type of cooking and spices used in each particular country. Prepared in cooperation with UNICEF.

Czaja, Paul Clement. **Writing with Light**. Illus. by the author. Chatham Pr 1973. 10-up.

The author leads the reader through the various steps and processes involved in photography. Other books do this as effectively, but this author does more. He helps the reader to begin to really observe, perceive, and appreciate the simpler things we see every day. A book of philosophy as well as photography.

D'Amato, Alex, and Janet D'Amato. **Colonial Crafts for You to Make**. Messner 1975. 10-up.

Folk crafts include items made at home or by travelling tradesmen in the colonial period of U.S. history. Instructions for furniture and decorations to fit in a typical, though miniature, New England house are included, plus directions for constructing the house itself from corrugated boxes. All done to scale with patterns provided. Materials easy to obtain. A wonderful project for anyone with a little dexterity and/or lots of good help.

Davies, Natalie. **Beads as Jewelry**. Chilton 1975. 8-up.

Youngsters who learn a few bead working techniques—stringing, hand-weaving, and turning wire loops, which are fully explained and illustrated—can start making their own fashion jewelry. A needle and thread, beads, findings, and jewelry or craft wire are all that is needed to get started. Contains over fifty step-by-step projects accompanied by line drawings and threading patterns, 16 color and 126 black and white photographs.

DePree, Mildred. **A Child's World of Stamps**. Parents 1973. 8-up.

This is a very attractive book which will lure youngsters to delight in stamp collecting, and will also broaden the literary interests of those who are already avid collectors. Information about the customs and history of each country is combined with poems and proverbs from that country. The illustrations of the stamps are beautifully inviting.

Deyrup, Astrith. **Tie Dyeing and Batik**. Illus. Nancy Lou Gahan. Doubleday 1974. 9-up.

This book introduces readers so clearly to the crafts of tie dyeing and batik that they can experiment with a minimum of guidance. Specific step-by-step instructions begin with simple experiments and end by encouraging children to explore for new designs of their own.

Eckstein, Joan, and Joyce Gleit. **Fun with Growing Things**. Illus. Loring Eutemey. Equinox Avon 1975. 8-12.

This handy manual for the home gardener contains tips on everything from making a garden in a pickle jar to drying and dyeing flowers. Includes basic information on indoor and outdoor planting. It even adds a "Young Gardener's Vocabulary" so that amateur gardeners can follow label directions and progress on their own. A splendid addition to the library shelf.

Elbert, Virginia F. **Easy Enameling on Metal**. Lothrop 1975. 10-up.

The new liquid, cold enamels in both opaque and transparent colors require no heat, become solid in twenty-four hours, can be mixed with each other to achieve new colors or tones, and are usable on all inexpensive metals. This guide shows how to create designs for a variety of objects—from pieces of jewelry and mosaic tiles to bowls and trays. Most of the tools needed may be found in home kitchens.

Epple, Anne Orth. **Something from Nothing Crafts**. Chilton 1976. 10-14.

This book guides you through projects that can be made from bottles, jars, and jugs; egg carton creations; paper and papier-maché designs; coat hanger handicrafts; crafts from castoff plastics and kitchen scraps; treasures from tin and aluminum; and crafty creations from odds and ends.

Fatigati, Evelyn. **Bzzz—A Beekeeper's Primer**. Illus. by the author. Rodale 1976. 10-up.

Alan is twelve, and the new owner of a bee hive. His grandfather built and gave it to him as a birthday present. Along with the gift he is receiving expert advice, since his grandfather has been keeping bees for years. Alan learns how the hive is constructed, why there is just one queen in each hive, what the roles of the workers and drones are, and why the bee is so important to our world food supply.

Gilbreath, Alice. **Candles for Beginners to Make**. Illus. Jenni Oliver. Morrow 1975. 8-12.

This slim book is a valuable addition to any craft library and contains candle-making projects for a wide range of ages. From simple "smile" candles to ornate holiday candles, the step-by-step diagrams are easy to follow and allow the young craftsman a full range of creativity. General directions for the melting and safe handling of wax, as well as a short history of the craft, are included.

Gilbreath, Alice. **More Beginning Crafts for Beginning Readers**. Illus. Joe Rogers. Follett 1976. 5-8.

A wonderful addition to the young reader's library. The author has gleaned these ideas from years of experience with scout troops, church camps, and primary school classes. Colorful illustrations combine with step-by-step directions which enable young children to make puppets, mobiles, witches, and clothespin alligators.

Glubok, Shirley. **Dolls, Dolls, Dolls**. Photos by Alfred Tamarin. Follett 1975. 8-12.

There are more than sixty photographs of dolls, some hundreds of years old and from many cultures and countries. A swimming doll made of cork with arms and legs that moved and was exhibited in 1879 is pictured. Thomas Edison invented one of the first talking dolls, using tiny phonograph discs. A section about doll houses is included.

Golden Press, editors. **Betty Crocker's Cookbook for Boys and Girls**. Photos by Len Weiss. Golden Pr Western Pub 1975. 8-12.

Despite the section "Stuff to Snack On," which includes recipes for root beer cookies and chocolate-banana yum-yums, there appear to be many tempting and probably edible foods (particularly in the section on "Main Dishes"). Instructions about measuring, some kitchen vocabulary, and advice on setting the table properly should get the new cook started with some confidence.

Greenbank, Anthony. **A Handbook for Emergencies: Coming Out Alive**. Doubleday 1976. 10-up.

Written by a former Outward Bound instructor and of interest primarily to those participating in outdoor sports and activities, the handbook tells how to construct a "survival kit" for shelter, warmth, food, and SOS signals. How to stay warm after a catastrophe of some sort, how to stay afloat after a boating accident, how to make effective signals for help—these are among many questions covered.

Hawkinson, John. **A Ball of Clay**. Illus. by the author. A Whitman 1974. 7-up.

The author worked closely with children, emphasizing the use of both hands to make objects symmetrical: masks, cars, horses, dolls, and a variety of bowls and jugs. Clear drawings and photographs illustrate how these are made in a manner that ensures this book's value for children, teachers, and club leaders.

Hay, Henry. **The Amateur Magician's Handbook**. Photos by Audrey Alley. Sig NAL 1974. 8-12.

The young amateur magician will delight in this paperback edition of Mr. Hay's popular manual on the magic arts. The book is organized into categories—Hand Magic, Head Magic, Apparatus Magic, Mental Magic, and Platform Magic—with photographs that clearly illustrate some of the basic techniques. Unfortunately, the print is small and the text demands close attention so that the less mature reader will need to seek the help of a parent or older sibling, but for the would-be Houdini it holds a wealth of information.

Helfman, Harry. **Creating Things That Move**. Illus. by the author. Morrow 1975. 8-12.

A rubber band motor, a mobile, a pinwheel construction, a magnetic box—all of these are forms of kinetic, or movable art. Mr. Helfman tempts the young artist to new forms of self-expression in this very readable, splendidly detailed book. Nine projects, each representing a different aspect of motion, are discussed and outlined for construction.

Helfman, Harry. **Making Your Own Movies**. Morrow 1970. 8-14.

A practical guide to movie making is a must for any young child who is being encouraged in making pictorial statements. Children will find this interesting and informative; black and white photographs clearly accent the text.

Hogrogian, Nonny. **Handmade Secret Hiding Places**. Illus. by the author. Overlook Pr 1975. 5-10.

A marvelous collection of "hide-outs" children can construct themselves by following the specific and simple directions offered by the author/artist. The illustrations alternate between simple pen and ink sketches and detailed pencil drawings, and all are refreshingly imaginative.

Holz, Loretta. **Mobiles You Can Make**. Illus. George Holz and Loretta Holz. Lothrop 1975. 9-up.

Best for older childen somewhat acquainted with art techniques, this is a useful book on the preparation of different types of mobiles crafted from a variety of materials. Ms. Holz has included lists of supply sources and of materials for further reading on this subject.

Hutton, Darryl. **Ventriloquism**. Sterling 1975. 10-up.

How and where to begin if you have a desire to learn to "throw" your voice are revealed in simple but effective instructions. The beginner will learn about making dummies and hand puppets as well as how to create a "second" voice, different enough to confuse an audience. Having mastered the basics, the reader is given suggestions in working up an act, even including comedy and magic routines.

Jobson, John. **The Complete Book of Practical Camping**. Winchester Pr 1974. 10-up.

The author has been camping editor of *Sports Afield* for more than twenty years, so he is qualified to speak with authority about all aspects of camping. Whether canoe-camping, backpacking, camping with horses, or even camping with a trailer, one can find answers here in detail. Jobson has been testing equipment for years, so his evaluations of various kinds of tents, sleeping bags, and cooking equipment are worth noting. Young campers would find this a source of solid information.

Kalina, Sigmund. **How to Make a Dinosaur**. Illus. Giulio Maestro. Lothrop 1976. 6-12.

With newspapers, styrofoam, and glue as the main ingredients, a child can make a papier-mache dinosaur. Patterns are given for the stegosaurus, brontosaurus, and tyrannosaurus rex. However, once the technique is learned, a reader can use imagination to create any or all other dinosaurs. In addition to the instructions, there is an informational section about each of these three dinosaurs. A good accompaniment to a science project.

Kerina, Jane. **African Crafts**. Illus. Tom Feelings. Lion 1970. 10-up.

Well written, well illustrated. The reader is stimulated to "try his hand" at the various crafts presented. Creative, interested older children would be able to make the items suggested. Directions are relatively clear and easy to follow. The items to be constructed range from simple jewelry to complex wood carvings.

Kinney, Jean, and Cle Kinney. **21 Kinds of American Folk Art and How to Make Each One**. Illus. Cle Kinney. Atheneum 1972. 9-up.

The authors first describe the functional purposes behind the folk art of Indians, Eskimos, and early American settlers. They continue by showing how various ethnic groups arriving in America have adapted the ideas, materials, skills, and techniques which they brought with them to those of others, thus creating a unique American Folk Art.

Kinser, Charleen. **Outdoor Art for Kids**. Illus. by the author. Follett 1975. 8-12.

Many ideas for kids wondering "What is there to do outside?" There's something for every season and every age—from wind toys to snow sculpture. Easy band instruments can be improvised from natural materials. Some projects, such as the mosaics on the patio, will require more time and the help of a few friends.

Levy, Robert (with Joan Joseph). **Robert Levy's Magic Book**. M Evans 1976. 10-up.

Written (with some help from his author-mother) by a sixteen year old who has been practicing magic for ten years. He shares the secrets to many of his tricks, with illustrations to facilitate performance for beginners. There are many tips on showmanship and bits of history about some of the great magicians of history, including "Hocus Pocus" himself.

Lewis, Shari. **The Tell It-Make It Book**. Hawthorn 1972. 4-8.

Adults will need to read the directions to the children, who will be interested in making the things and doing the tricks. The range of activities is wide and diagrams help to explain the directions. Some subject matter focuses on Indians in a stereotyped manner.

Lightbody, Donna M. **Braid Craft**. Lothrop 1976. 8-up.

Braiding is for creative people of any age. Children learn how to make a three-strand braid and that braiding is just as easy with four, eight, eleven, or even sixteen strands. Directions are easy to follow and include helpful photographs. Children can make holders for hanging flower pots, belts, straps, a necklace—even a rug or a poncho.

Lightbody, Donna M. **Hooks and Loops: Beginning Crochet**. Lothrop 1975. 8-up.

Crocheting, the newest of the needlework crafts, is one of the easiest to learn. The basic stitches—chain stitch, single crochet, and double crochet—are explained in clear, easy-to-follow directions and are fully illustrated with photographs. This book is intended for beginners of any age.

Maile, Anne. **Tie-Dyed Paper**. Illus. by the author. Taplinger 1975. 8-14.

This new craft, created by the author, offers child and adult alike opportunity to learn techniques of tie-dyeing and invent new and exciting designs. Using safe, inexpensive, cold-water dyes, the reader can turn paper products of all types into individual works of art. Step-by-step illustrated instructions and color photographs of projects made by children enhance the well-written text.

Mann, Peggy. **The Telltale Line**. Illus. by the author. Macmillan 1976. 10-16.

A readable, step-by-step guide for analyzing handwriting to uncover personality characteristics of the writer. Numerous hints on what to look for and why plus a wealth of samples are included in this introductory text on graphology.

Marx, Robert F. **The Underwater Dig**. Walck 1975. 10-up.

Archeological research done underwater is a relatively new endeavor. There are only fifty people who can claim to be in the field, and all of them are self-taught. The possibilities are fascinating, from excavating submerged towns to shipwrecks. There are countless links to man's past lying untouched at the bottom of the sea, and if technology can be improved, they can yield their secrets with little bother or danger.

McPhee Gribble Publishers. **Bicycles: All about Them**. Illus. David Lancashire. Puffin Penguin 1976. 7-12.

Part of a series of six "Practical Puffin" books. Knowledge to use as well as amuse. The young reader-rider will find information and illustrations about the different types of bikes, how to fix a loose chain, how to repair a flat tire—plus many maintenance and safety tips. Other books in the series:

Body Tricks: to Teach Yourself; *Strange Things: to Do and Make*; *Cooking: Making Things to Eat*; *Carpentry: Making Things with Wood*; and *Gardening: How to Grow Things*.

Meyer, Carolyn. **From Stones to Gems to Jewelry: Rock Tumbling**. Photos by Jerome Wexler. Morrow 1975. 12-14.

Mechanical rock tumblers, developed within the last few decades, have established a new hobby. The only special talent needed is patience. Readers learn how to turn beautifully polished gemstones or pebbles into decorative and useful pieces of jewelry and to create unusual mountings with leather or metal. Black and white photographs.

Meyer, Carolyn. **The Needlework Book of Bible Stories**. Illus. Janet McCaffery. HarBraceJ 1975. 9-12.

Each of the Bible stories is simply told and then instructions are given for needlework crafts about objects in the story. Details for making pillows, wall hangings, and a cape of many colors (for Joseph, of course) are given with clearly labeled diagrams. The appendix provides added illustrations of stitches and sewing methods.

Millard, Adele. **Plants for Kids to Grow Indoors**. Sterling 1975. 8-12.

An extremely informative book dealing with plants. Plants started from vegetables such as the avocado, the carrot, and the sweet potato are described in detail. Also included are dish gardens, bulb and bulb-like plants, house plants, and window gardens. There are many ideas which would make good class projects.

Moore, Eva. **The Cookie Book**. Illus. Talivaldis Stubis. Seabury 1973. 8-10.

A collection of twelve cookie recipes with very explicit directions for the child, the text has been prepared with utmost care. There is a different recipe for each month, but family traditions may void the monthly choices Moore makes. A child will find complete and basic instructions.

Morton, Brenda. **Cuddly Dolls: And How to Dress Them**. Illus. Juliet Renny. Taplinger 1976. 10-14.

Because both the dolls and clothes are designed to be quickly and simply made, this is a book for beginners. But the innovations to the same basic pattern are almost endless. The basic pattern can be altered in size, and changes in hair style alone can completely transform the personality of the doll.

Eyes, mouth—all these features can be easily changed to fit individual preferences. A book to be treasured by the doll-lover.

Munari, Bruno. **A Flower with Love**. T Y Crowell 1974. 10-up.

A beautifully illustrated book that contains instructions for simple, inexpensive gifts of floral arrangements called Japanese "ikebana." Munari advises his readers that the language is "one of beauty" and that a reader will modify the suggestions to express his own imagination.

Newsome, Arden J. **Crafts and Toys from Around the World**. Illus. by the author. Messner 1972. 7-up.

Children will be able to make the crafts described in this book with a minimal amount of help from parents and teachers. In this sense, the book is clearly a how-to-do-it manual. In addition, there is useful background information about the crafts and toys of twenty countries of the world.

Noren, Catherine. **Photography: How to Improve Your Technique**. Illus. Mary S. Kebbon, photos by the author. Watts 1973. 10-up.

A course on the fundamentals of photography. The reader will learn of different type cameras, film, and techniques, as well as composition, developing, and printing. A glossary and a list of further readings is included.

Olcheski, Bill. **Beginning Stamp Collecting**. Walck 1976. 9-up.

A fine book for the beginning collector, it tells how to get stamps, how to pick an album, selecting first-day covers, and what value clubs and shows can be. Not restricted to children, stamp collecting can be a satisfying lifetime hobby for one member or the entire family. Written by a collector with twenty years' experience working with school and senior citizen groups, as well as a columnist for a collectors' newsletter.

Paludan, Lis (translator Christine Crowley). **Easy Embroidery**. Taplinger 1975. 8-up.

Beautiful full-page color samples of the work of Scandinavian artisans will inspire the young or older reader alike. Basic stitches and techniques are demonstrated in clear text and easy-to-follow diagrams. Wall hangings, dolls, pillows, bags—many ideas to appeal to each individual's creativity. A primer that covers the basics in such a way that a novice can become accomplished quickly.

Parish, Peggy. **Let's Celebrate: Holiday Decorations You Can Make**. Illus. Lynn Sweat. Greenwillow Bks 1976. 8-12.

Easy decorations to make, not just for Christmas and Easter but for lesser known holidays such as Rosh Hashana and Hanukkah. Every month of the year is represented. Numbered directions are simple to follow, and mothers will appreciate the instructions to "work on old newspapers" and "clean up when you finish."

Parker, Xenia Ley. **A Beginner's Book of Needlepoint**. Dodd 1975. 8-up.

The basics of both needlepoint and embroidery are presented, with photographs and diagrams to help beginners. Gives a history of the art, beginning with Chinese silks. Guides the reader in selection of canvas, needles, yarn, and pattern. Both simple and more elaborate projects are suggested, all with instructions that can be understood by young people.

Paul, Aileen. **Kids Gardening**. Illus. Arthur Hawkins. Doubleday 1972. 9-12.

This is an excellent resource for children interested in gardening. The vocabulary and sentence structure may require some adult help so that children can understand, but the information is accurate and plentiful. The illustrations help to simplify the concepts.

Pflug, Betsy. **Pint-Size Fun**. Illus. by the author. Lippincott 1972. 7-10.

The number of things that can be made from emptied milk cartons will intrigue children and their teachers. Animals, puppets, decorations, and toys are endless and will encourage creative products beyond those illustrated.

Razzi, James. **Star-Spangled Fun**! Parents 1976. 4-8.

Mr. Razzi's handy little book explains things to do and make from American history. Suggested for primary grade use by the publishers, it is a text younger students would need help with but older pupils could read and use with ease.

Roberts, Hortense Roberta. **You Can Make an Insect Zoo**. Illus. Francis Munger. Childrens 1974. 8-11.

A very nicely done how-to-do-it book. The text is clear and appealing, and enjoyable to read.

Ross, Laura. **Mask-Making with Pantomime and Stories from American History**. Illus. Frank Ross, Jr. Lothrop 1975. 9-up.

Beginning with the history of masks and of pantomime, Ms. Ross intermingles chapters on these two subjects, including directions for masks within the capabilities of young children. Also included are short-plays on American history and instructions on making masks for each of these productions.

Schwartz, Alvin. **Hobbies**. Illus. Barbara Carmer Schwartz. S & S 1972. All ages.

Organized into four large selections—crafts, collections, nature study, and science and communication—this family how-to-do-it book suggests twenty-five possibilities for "lifelong pursuits." Handsome photographs, clear drawings, sensible directions, and very brief selective bibliographies make the book a good place to start in many fascinating directions.

Scott, Guy. **Approaches to Crayons, Chalks and Pastels**. Taplinger 1975. 9-up.

Encourages students to use simple ideas and materials to develop skills. Many reproductions of works by young artists serve as guides, though it is emphasized that art is very personal and there is no right or wrong way of drawing. Techniques are varied and can be as simple or complex as the reader wishes to make them.

Scott, John, and Eric Fisher. **Approaches to Clay Modelling**. Taplinger 1975. 9-up.

Shaping things out of clay comes easily to everyone, for it has its basis in the same instinct that leads children to mold mud or sand. The authors believe inspiration can be derived from the work of other artists; thus there are photos on every page of objects made from clay by young people. The idea is not to copy, but to stimulate the imagination and to enjoy working with one of the msot versatile materials available in the world.

Seuling, Barbara. **Abracadabra!** Messner 1975. 10-up.

Start with a name—the author gives some hints for picking one that will appeal to the audience. Next come makeup, costume, and work on tricks. Explaining that showmanship and timing are vital to the performer, the author tells enough to enable a novice to put on a one-man show (with a lot of practice).

Shapiro, Irwin. **Smokey Bear's Camping Book**. Illus. Mel Crawford. Golden Pr Western Pub 1976. 5-8.

Smokey joins a family of first-time campers, and is able to provide tips to make their vacation more pleasant. He explains water safety rules, what to do if you lose your way, first aid hints, and other safety rules. The Introduction points out that parental or other adult advice should be sought before children try to implement any of these suggestions on their own.

Sharpton, Robert E. **String Art: Step-By-Step**. Chilton 1975. 8-12.

The acceptance of string design as an art form has been slow. In the U.S., the art came to the fore in the late 1960s and the early 1970s. Now string art is one of the fastest growing hobbies in the world. "If you can use a hammer and a ruler and follow the numbered dots in a coloring book, then you can do string art—it's as simple as that!" Includes twenty-four projects which contain step-by-step stringing instructions and number-by-number patterns. Fully illustrated.

Simon, Seymour. **The Paper Airplane Book**. Illus. Byron Barton. Viking Pr 1971. 8-12.

Straightforward instructions and experiments will help children understand how airplanes fly. Simple directions for paper airplanes of many different designs can be followed by children in the primary grades.

Smith, Alan. **Getting Started in Treasure Hunting**. Stackpole 1975. 10-up.

Gives clues concerning where to begin on beaches and in lakes and instructions for making a metal detector. Since coins may be easiest for the beginner to locate, some good places to look are suggested. There are intriguing references to spectacular finds. In case of discovery of treasure, legal responsibilities to the IRS, among others, are noted.

Sommer, Elyse (with Joellen Sommer). **A Patchwork Appliqué, and Quilting Primer**. Illus. Giulio Maestro. Lothrop 1975. 8-up.

Traditional as well as modern methods for patchwork, appliqué, and quilting are presented with basic instructions and learn-by-doing projects. The sample projects are small; some are equal to one block of a full-sized quilt. Once you've sampled these projects you may wish to make something big which you design yourself—a belt, a bag, a crazy quilt wastebasket, or maybe a checkerboard rug. Illustrated with drawings and photographs.

Stein, Sara Bonnett. **How to Raise a Puppy**. Photos by Robert Weinreb. Random 1976. 6-10.

This is meant as a guide to pet care for young children, but the author has included an introduction for parents as well. Three chapters cover selection, care, and training of a puppy. Photographs are endearing so that any child will plead and most parents succumb to the promise "I'll take care of it all by myself." Instruction is sound and thorough.

Sterling Publishing Co. Editors. **East Crafts Book**. Sterling 1975. 6-10.

Each of more than sixty projects is complete in two pages. The editors have been liberal with photos to illustrate what materials are needed and the approximate degree of difficulty involved. No project requires more than simple household tools and materials that are usually on hand. These are crafts that produce impressive results with relatively little time or skill, from sand-casting to sock puppets.

Stokes, Jack. **Let's Catch a Fish!** Walck 1974. 4-6.

Basic information on fishing told in simple verse with colorful illustrations of lures, attaching the bait, and securing the bobber. Of interest to the very, very young fisherman.

Sullivan, George. **Understanding Photography**. Warne 1972. 10-up.

Sullivan has written an excellent book on photography in language easily understood by the child wanting to study the subject. There is sufficient depth to make it a good basic book for anyone wishing to learn photography. The excellent illustrations clarify the discussion. A glossary and a bibliography are also included.

Temko, Florence. **Folk Crafts for World Friendship**. Illus. Yaroslava. Doubleday 1976. 8-12.

Games, decorations, toys, costumes, and celebrations from around the world are presented. A remarkable collection, prepared in cooperation with the U.S. Committee for UNICEF. Photos and illustrations will provide ideas for every season and holiday. An international collection, carefully selected for use by young readers.

Tower, Samuel A. **A Stamp Collector's History of the United States**. Messner 1975. 10-up.

An unusual approach to history. The author is stamp editor of the *New York Times*, and he has illustrated his notes about events in our nation's past from Jamestown through moon exploration with stamps issued to commemorate the dates. An excellent book to stir a young reader's interest in stamp collecting, the world's most popular hobby.

Vermeer, Jackie. **The Little Kid's Americana Craft Book**. Photos by Duane D. Davis. Taplinger 1975. 5-10.

All the activities selected were derived from Colonial day arts. Making silhouettes or decorative objects from paper; weaving, quilting, working with yarn; candle-making; and toys and games—all were vital parts of early American life, and are now gaining popularity because of the simplicity of materials and the joy of creating. Directions are clear and illustrations plentiful.

Vermeer, Jackie, and Marian Lariviere. **The Little Kid's Craft Book**. Flare Avon 1974. 5-8.

Written for parents and teachers, den mothers, and Sunday school teachers. As the *Washington Post* reviewer states: "Hooray for a book that does not assume that every parent has had a thorough course in 'the crafts'." Projects call for inexpensive, commonplace materials. More than 120 craft ideas, with a liberal supply of photographs which prove how easy it can be to create.

Villiard, Paul. **Jewelry Making**. Doubleday 1973. All ages.

A beginner's book, which tells how to make simple, attractive jewelry, the basic tools and equipment, and practical minimum-mess work methods. The step-by-step instructions are laid out in an easy-to-follow way. Most useful for a wide audience.

Von Wartburg, Ursula. **The Workshop Book of Knitting**. Illus. by the author. Atheneum 1973. 9-up.

A book of knitting instruction written for the younger child containing clear directions and simple yet exciting patterns. Short explanations of different yarns and knitting tools precede projects of increasingly intricate patterns, yet all are within the capabilities of young handicrafters.

Walsh, Anne Batterberry. **A Gardening Book: Indoors and Outdoors**. Illus. by the author. Atheneum 1976. 8-12.

Step-by-step guidance in doing simple gardening. Tells what is needed to make a terrarium, to grow an avocado tree, to grow cactus in a colored sand painting, and other beginning projects. A glossary is provided to define necessary terminology. There's a section that tells where to go to buy needed tools, seeds, and other supplies.

Weiss, Peter. **Simple Printmaking**. Illus. Sally Gralla. Lothrop 1976. 9-up.

This beginner's guide explores various easy, quick, and inexpensive printing techniques with a few ordinary household tools and materials. Instructions are included for making prints of ferns, leaves, feathers, and other objects from nature. There are chapters on printing and marbling on fabric which are challenging for the beginner.

Wiseman, Ann. **Making Things: A Handbook of Creative Discovery**. Illus. by the author. Little 1975. 9-14.

Youngsters will find things to do in this book, using their minds, imaginations, hands, and materials which should be available in any art room. Also good for family use, since there is a great variety of projects. Elementary teachers are advised to browse through the book for useful classroom ideas.

Wolff, Diane. **Chinese Writing**. Calligraphy by Jeanette Chien. Photos by C. C. Wang. HR & W 1975. 8-up.

A practical and beautiful book which teaches the basic strokes in writing Chinese and also conveys the spirit of the ancient art of Calligraphy. There is a dictionary of numbers, months, and common words; a list of other sources is included.

Woolley, Catherine. **Ginnie and Geneva Cookbook**. Illus. Terrence Fehr. Morrow 1975. 10-12.

Written by the author of the Ginnie and Geneva books, this cookbook contains simple recipes for the young cook. Included are some of Ginnie's favorite recipes like pancakes, creamed eggs, vegetable soup with beef, and chocolate fudge. An excellent beginning cookbook as well as an intriguing accompaniment for the Ginnie series.

JUST FOR FUN

Aliki. **Go Tell Aunt Rhody**. Illus. by the author. Macmillan 1974. 4-7.

Patchwork quilt endpapers and large, bright, humorous pictures make this version of the old song "pure delight," like hot biscuits. Pleasant nineteenth-century details give the white frame farmhouse, the old stone mill, and even Aunt Rhody's placid face a most comfortable feeling. Fine for looking, for reading, and for singing.

Basil, Cynthia. **Nailheads and Potato Eyes**. Illus. Janet McCaffery. Morrow 1976. 5-8.

This will present some young readers with their first exposure to word puns. Very elementary riddles using names of parts of the body, with dual meaning, as the answers. Illustrations are primarily in shades of brown. A "beginning word book" that young children will be sure to enjoy.

Berger, Melvin, and J. B. Handelsman. **The Funny Side of Science**. T Y Crowell 1973. 10-14.

A book of scientific jokes, some of which readers will think funny, but many are of the shaggy-dog variety.

Bishop, Ann. **Noah Riddle?** Illus. Jerry Warshaw. A Whitman 1970. All ages.

More animal riddles, please! That's the request Ann Bishop received from boys and girls who liked her three riddle collections: *Riddle Raddle, Fiddle Faddle; Hey, Riddle Riddle!* and *Riddle Red Riddle Books*. Jerry Warshaw's pictures prove how well he caught Noah's puzzlement and the spirit of the riddles. Youngsters will be delighted with this collection of teasers.

Blake, Quentin, and John Yeoman. **The Improbable Book of Records**. Illus. Quentin Blake. Atheneum 1975. All ages.

Not to be taken seriously, but good for a few laughs and the silly illustrations. Did you know, by the way, that "the friendliest woodlouse in the world is called Sidney? He has 985 friends." Fun, if you need a break in the routine.

Brady, Maxine. **The Monopoly Book**. McKay 1974. 8-up.

The cover describes it as "strategy and tactics of the world's most popular game." That really says it all; but there are a few "extras." The author, knowing how Monopoly games go, has included a section on "How to Deal with Tantrums," as well as the rules and a history of the game.

Churchill, E. Richard, compiler. **The Six-Million-Dollar Cucumber**. Illus. Carol Nicklaus. Watts 1976. 8-10.

Although some of the riddles may be new to some young readers, most are well-known one-liners, plays-on-words, elephant jokes, and the like. The illustrations add a note of freshness and relief, but the collection might have been more fun if the riddles had been interspersed with other forms of humor.

Ciancio, June. **Scat Cat Finds a Friend**. Illus. by the author. Two Continents 1975. 5-8.

This resembles a coloring book—except that the illustrations are begging for a story, and the viewer is encouraged to write it. Ten children could look at the same pictures and come up with ten distinctly different stories. An effective tool for encouraging the use of imagination.

Conover, Chris. **Six Little Ducks**. Illus. by the author. T Y Crowell 1976. 5-8.

Pictures have been added to the song (printed on the last two pages for piano or guitar) about the "six little ducks that I once knew/fat ones, skinny ones, there were too" and their trip to market. Ducks are busy in each illustration, and there is much for young eyes to follow.

de Regniers, Beatrice Schenk. **Catch a Little Fox**. Illus. Brinton Turkle. Clarion Bk Seabury 1970. 4-7.

Four new stanzas added to a familiar folksong plus the exuberant, slyly humorous soft drawings make for much fun. Little ones will enjoy the six participants and their animal protagonists. The musical score is included.

de Regniers, Beatrice Schenk. **It Does Not Say Meow**. Illus. Paul Galdone. Clarion Bk Seabury 1972. 4-6.

The fun of riddles is enhanced by the delight of rhyming words. A child must guess which animal is being described by the verse before turning the page for the answer. Galdone's broad humor in the realistically drawn illustrations make it appropriate for young children, who will participate enthusiastically.

Ellison, Virginia H. **The Pooh Party Book**. Illus. Ernest H. Shepard. Dell 1973. 8-12.

An interesting book for Pooh fanciers that shows how to give five complete parties, all based on Pooh episodes.

Gerler, William R., compiler. **A Pack of Riddles**. Illus. Giulio Maestro. Dutton 1975. 5-8.

"Why does a hummingbird hum? Because he doesn't know the words." Young primary readers will enjoy and repeat the jokes included in this book.

Gordon, Margaret. **A Paper of Pins**. Illus. by the author. Clarion Bk Seabury 1975. 5-8.

Based on the well-known song, "If You Will Marry Me," this book has a new twist; the author/artist offers a novel ending in which the suitor tells his mistress to find someone else. Illustrations in full-color line and wash drawings highlight the classical qualities of this old-fashioned narrative.

Gwynne, Fred. **The King Who Rained**. Illus. by the author. Dutton 1970. 5-up.

Double-spread illustrations indicate the confusion that must result when a literal-minded child hears about "forks in the road," "frog in the throat," or a "wedding train."

Hazen, Barbara. **Frere Jacques**. Illus. Lilian Obligado. Lippincott 1973. All ages.

Pleasant background details of French monastic life with amusing, appropriately wine-colored drawings build up to this well-known song. The lyrics in French and English and the music are included.

Heaton, Alma. **Double Fun: 100 Outdoor and Indoor Games**. Brigham 1975. 8-12.

This book offers line drawings of the games and playground equipment designed by the author. All the games are "different"—there are no rules for football or baseball here. However, rag ball, kick bowl, pillow jousting while standing on inner tubes, and many other original fun games are included. There's also a plan for a party of teens or adults built around a series of games with a score card for each participant.

Hefter, Richard. **Noses and Toes**. Illus. by the author. Larousse 1974. 4-6.

A clever "word" book that relies heavily on the strength of its bold, bright illustrations to carry the simple rhymes. The verses are combinations of similar word sounds such as fox-socks, rows-toes, and pairs-bears.

Hefter, Richard. **Yes and No: A Book of Opposites**. Illus. by the author. Larousse 1975. 4-6.

Each page has one or two words and their opposites written in the upper corner. Below is a full-page colorful illustration in simple but humorous style to make apparent the meanings of the words. A good way to learn opposites. Also stresses the way the prefix "un" can often be used to change a word to its opposite meaning.

Hough, Charlotte. **Wonky Donkey**. Illus. by the author. Puffin Penguin 1975. 4-8.

Mom is a "super duster and supper washer-upper." Tongue twisters to entice very young readers.

Humphrey, Henry. **What's Inside?** Photos by the author. S & S 1972. 6-10.

To encourage the child's natural curiosity, the author uses close-up photographs to show the reader there are fascinating things to discover about some familiar sights—the Statue of Liberty, the projection room of a movie theatre, the hospital ambulance, the telephone switchboard, a bank vault, a tugboat, a lighthouse, a bakery, a forest ranger's lookout, and a house trailer.

Hyman, Dick. **The Trenton Pickle Ordinance and Other Bonehead Legislation**. Greene 1976. 10-up.

A collection of 600 humorous ordinances, most of them still on the books but not in effect. A perfect example of just one of the enactments is: "Evanston, Illinois, makes it unlawful to change clothes in an automobile with the curtains drawn, except in case of fire." Very similar to *You Can't Eat Peanuts in Church*, by Barbara Seuling.

Kohn, Bernice. **What a Funny Thing to Say**. Illus. R. O. Blechman. Dial 1974. 9-12.

An enjoyable informative book about words. It combines sound knowledge about words with word games to form a useful book for intermediate grades and above.

Langstaff, John. **Sweetly Sings the Donkey**. Illus. Nancy W. Parker. McElderry Bk Atheneum 1976. 8-up.

Designed for children to sing or play on recorders, these thirteen animal rounds have been selected from around the world. Some are very old, others very modern. Langstaff explains how the rounds are to be sung, with colored numbers on the musical score to indicate when another voice or instrument is to begin. Illustrations are reminiscent of medieval forts and castles.

Lewis, Stephen. **Zoo City**. Greenwillow Bks 1976. 6-9.

Picture puzzles, matching machinery commonly found in the city with zoo animals. Format is a split book: top half has a picture of an inanimate object with the name of the animal it resembles on facing page. Object is to glance at an upper page, then look through lower half pictures until you find the one that matches. Black and white photos. A novel approach that will appeal to many young readers, but concept must be explained.

Loss, Joan. **What Is It?** Photos by the author. Doubleday 1974. 5-up.

Macrophotography has been effectively employed in shooting the black and white full-page photos of common everyday objects. The close-up shots and magnification create unusual images and new ways of looking at things. The identity of the item is revealed on the back of each page (a full photo showing the entire object in recognizable size) so the book could be used as a riddle book or as a guessing game. Amazing photographs.

Low, Joseph. **5 Men Under 1 Umbrella: & Other Riddles**. Macmillan 1975. 5-8.

Riddles are always in demand by young children, and those included in this book are for students just "ready-to-read." Designed so the answer isn't available to "the peeker"—you must turn the page. Easy and fun for the very young.

Low, Joseph. **What If . . . ?** Illus. by the author. McElderry Bk Atheneum 1976. 7-10.

"What if Blackbeard, the pirate, invited you to go for a walk? Smile, and say 'After you, my dear Captain'." Nonsense questions and their even sillier answers form the text of this happy book, amusingly illustrated by the author. Mr. Low's sense of the droll and ridiculous has a childlike quality that appeals to both young and old.

Nussbaum, Hedda. **Charlie Brown's Super Book of Questions and Answers**. Random 1976. 8-12.

Snoopy and the Peanuts gang organize to answer questions about "all kinds of animals—from snails to people." Cartoon illustrations are combined with sketches of real animals in an easy way. Packed with factual information about animals past and present, plus answers to questions about the body, the senses, and things like black-and-blue marks and goose pimples. Lots of learning made palatable with a sweetening of Peanuts cartoons.

Pallas, Norvin. **Calculator Puzzles, Tricks, and Games**. Sterling 1976. 10-up.

A pocket calculator is *not* just for use in balancing your checkbook. It can also be used as an instrument of entertainment—to tell fortunes, perform magic tricks, and solve riddles. However, Norvin Pallas makes it evident that, despite the fun that can be found in operating a calculator, its primary function is practical and useful.

Pretner, Lee. **Pro Sports Trivia**. Watts 1975. 9-up.

Sports enthusiasts of all ages will enjoy skimming through this book, testing their own knowledge and attempting to stump their friends. Profusely illustrated with black and white photos, the book covers all major pro sports.

Quackenbush, Robert. **Clementine**. Illus. by the author. Lippincott 1974. 3-7.

Fourth in a series of picture story books on Americana, this well-known song has been brightly illustrated as a melodrama from an 1800s vaudevillian stage. Each scene is presented in period costumes and mountain settings of the gold rush days accompanied by old and original lyrics. There are even tips provided on how to pan for gold.

Quackenbush, Robert. **Go Tell Aunt Rhody**. Illus. by the author. Lippincott 1973. 3-7.

This humorous interpretation of a well-known folk song presents the verses in a combination of pictographs and words, facing brightly colored, firmly outlined primitive illustrations with an Americana setting. An historical note, the music, and a delightful bonus of participatory activities are included.

Quackenbush, Robert. **Pop! Goes the Weasel and Yankee Doodle**. Illus. by the author. Lippincott 1976. 7-9.

A real gem! Based on careful research, this book by a talented artist offers an effective visual account of the American Revolution in New York City. Accompanied by new words to these well-known folk songs, the drawings depict eighteen sites in Manhattan in 1776 as well as in the 1970s. This picture book would serve as an excellent tour guide for young people interested in locating and seeing (or just reading about) the Revolutionary War sites in New York City.

Quackenbush, Robert. **She'll Be Comin' 'Round the Mountain**. Illus. by the author. Lippincott 1973. 3-7.

This version of the old railroad song is written as a play or wild West show. Illustrated in strong colors, the book contains music and a game whereby a child can choose another ending. Novel approach.

Quackenbush, Robert. **Skip to My Lou**. Illus. by the author. Lippincott 1975. All ages.

Delightfully colorful illustrations tell the American folk song "Skip to My Lou." End papers show the before-and-after effect of the play-party. The music and directions of how to dance the "Skip to My Lou" are included along with an interesting background page of this folk song.

Rosenbloom, Joseph. **Biggest Riddle Book in the World**. Illus. Joyce Behr. Sterling 1976. All ages.

Children from seven to twelve helped choose the more than 2,000 riddles and puns in this collection. Some are simple, some are corny—all have appeal. From "What is purple and conquered the world?" (Alexander the Grape, of course) to the best or worst elephant jokes. If you're looking for a riddle to suit a special occasion, turn to the subject index in the back of the book.

Saltz, Donald. **The Bantam Trivia Quiz Book** (two editions). Bantam 1976. 10-up.

"Who, what, where, when?" Questions are grouped according to category, with the list of answers following each section. Trivia, but precious fun for the sports, movie, or TV buff who thinks he knows everything there is to know about a particular subject.

Sarnoff, Jane, and Reynold Ruffins. **The Code and Cipher Book**. Scribner 1975. 8-12.

For every would-be spy or spycatcher, this is a must. It tells how to put a message into code, and, better still, tells how to decode the secret messages of others. There's even a recipe for invisible ink! Since there are so many kinds of codes and one must keep in practice, the authors have provided riddles in code to be worked by the reader.

Schwartz, Alvin. **Tomfoolery—Trickery and Foolery with Words**. Illus. Glen Rounds. Lippincott 1973. 7-12.

Riddles, nonsense verse, "tall tales," trick questions, tales with unexpected endings, endless tales and hoax tales—all part of the oral tradition passed on from one generation to another—make up the contents of this book. Children will enjoy trying these out on unsuspecting friends.

Schwartz, Alvin. **A Twister of Twists, a Tangler of Tongues**. Illus. Glen Rounds. Lippincott 1972. 9-up.

Tongue-twisters about animals, fighting men, foods, health, love, marriage, music, nature, occupations, clothing, witches, ghosts, "reading, writing, arithmetic," travel, and twisters in other tongues all make this book fun and a challenge.

Schwartz, Alvin. **Whoppers: Tall Tales and Other Lies.** Illus. Glen Rounds. Lippincott 1975. 8-12.

Collected from American folklore, these tales range from weather to animals. A special type of humor that appeals to many young people.

Seuling, Barbara. **You Can't Eat Peanuts in Church: And Other Little-Known Laws.** Illus. by the author. Doubleday 1975. 9-up.

Did you know it's illegal to set a mousetrap in California without a hunting license? Or to attend the theater within four hours of eating garlic in Gary, Indiana? This cartoon joke book presents these and other laws that were written and adopted, many for reasons long-since forgotten. A collection of laughable laws to provide amusing reading for students and adults alike.

Seuss, Dr. **The Cat's Quizzer.** Illus. by the author. Random 1976. 6-up.

The Cat is loaded with questions, some of them with silly answers, some with informative answers. All are illustrated with cartoons that are Seuss at his best. There are mazes, tongue-twisters, and a double-page nonsense scene containing 100 items beginning with the letter "h." Answers are colorfully arranged on the last five pages. Ziggy Zozzfozzel, the Cat tells us, got 100 percent wrong. The average reader will fare better and have fun at the same time.

Soble, Jennie. **Houses Keep the Weather Out.** Two Continents 1975. 5-8.

An innovation that children are sure to enjoy. The text is provided; it tells of igloos, castles, tents, honeycombs—anything that could be called "home" by man or animals. There's plenty of space left for the reader to complete the book by drawing a picture of the particular house mentioned —or to cut and paste a picture, if that is preferred.

Tashjian, Virginia A. **With a Deep Sea Smile.** Illus. Rosemary Wells. Little 1974. 5-11.

A collection of funny stories, songs, chants, poems, riddles, and finger plays that will entice both classes and individuals. Similar in nature to the author's *Juba This and Juba That*, these are tested materials that have innumerable uses.

Tremain, Ruthven. **Fooling Around with Words**. Illus. by the author. Greenwillow Bks 1976. 6-9.

"Stinky Pinkys" and other word and picture puzzles and riddles make this collection a treasure trove of nonsense to challenge and delight the reader. Ms. Tremain does the language a genuine service by bringing to the young reader a sense of the fun word-play can give. Her lighthearted illustrations are the frosting on a "cake" all children should enjoy.

Underwood, Ralph. **Ask Me Another Riddle**. Illus. Crosby Bonsall. G & D 1975. 5-8.

Four riddles and illustrations on each page, with the answers on the facing page. Most will be recognized, since they have been handed down from primary grades for generations. Illustrations make the riddles more palatable for readers over eight.

Walt Disney Productions. **Mickey Mouse's Riddle Book**. Illus. by the authors. Random 1973. 5-8.

Young children will want to read these simple riddles and will enjoy them. The pictures will be familiar to Mickey Mouse fans.

Webster, David. **More Brain Boosters**. Doubleday 1975. 8-12.

A delightful collection of puzzles, experiments, and riddles designed to teach. The materials called for can be easily obtained for experiments either at school or at home. (Unfortunately, there are seven pages of experiments with balloons and water that neither teachers nor mothers would like to see performed in their vicinity.)

White, Laurence B., Jr. **Science Games**. Illus. Marc Tolon Brown. A-W 1975. 5-8.

The author, being aware of some children's fears or dislikes of science, has taken simple science experiments and has creatively disguised them as fun games. The directions are clear and concise. Children will enjoy trying these experiments.

White, Laurence B., Jr. **Science Puzzles**. Illus. Marc Tolon Brown. A-W 1975. 5-8.

One of four creatively written books full of science experiments for children to do. Interesting illustrations. Easy-to-understand directions.

White, Laurence B., Jr. **Science Toys**. Illus. Marc Tolon Brown. A-W 1975. 5-8.

A fun-filled series of science experiments for children to do using toys and household items. The directions are very clear and children can work independently. Very interesting illustrations.

White, Laurence B., Jr. **Science Tricks**. Illus. Marc Tolon Brown. A-W 1975. 5-8.

Imaginative science experiments for children to try. The experiments are disguised as tricks. Children will enjoy doing the experiments as individuals or in groups. Well-written directions are provided.

Wiesner, William. **How Silly Can You Be? A Book of Jokes**. Illus. by the author. Clarion Bk Seabury 1974. 7-11.

"Betty: What happened to your thumb? Bob: I hit the wrong nail." With such silly conversations four children teach each other jokes, tell silly stories, and ask riddles in this nonsense collection. Brightly illustrated with many sight gags and cartoons, this is a book the beginning reader will enjoy.

Winn, Marie, compiler. **What Shall We Do and Allee Galloo!** Illus. Karla Kuskin. HarpJ Har-Row 1970. 5-8.

This is an action song book including simple follow-the-leader, word-play, finger-play, and game songs. The music is arranged for the beginning pianist, and Karla Kuskin's appealing illustrations help the young reader know how to interpret the songs. Can be used by teachers or parents with one child or a group.

INFORMATIONAL BOOKS

Archibald, Joe. **Baseball**. Follett 1972. 9-up.

Awrey, Don, and Ken Hodge (editor Hugh Delano). **Power Hockey**. Atheneum 1975. 10-up.

Aylesworth, Thomas G. **Astrology and Foretelling the Future**. Watts 1973. 10-up.

Baer, Edith. **Wonder of Hands**. Parents 1970. 4-8.

Baird, Eric. **An Illustrated Guide to Riding**. Green 1976. 12-up.

Barnes, Mildred J. **Girls' Basketball**. Sterling 1974. 12-up.

Barry, James P. **The Berlin Olympics**. Watts 1975. 9-up.

Bauer, Erwin A. **Cross-Country Skiing and Snowshoeing**. Winchester Pr 1975. 10-up.

Berry, Barbara. **Let 'er Buck: The Rodeo**. Bobbs 1971. 10-up.

Burchard, Marshall, and Sue Burchard. **Auto Racing Highlights**. Garrard 1975. 9-12.

Cebulash, Mel. **Football Players Do Amazing Things**. Random 1975. 7-10.

Chukovsky, Kornei. **Telephone: A Bi-Lingual Fantasy** (Russian-English). Bobbs 1971. 4-8.

Colyer, Penrose. **I Can Read French: A Bi-Lingual Book**. Watts 1974.

Coombs, Charles. **Be a Winner in Basketball**. Morrow 1975. 10-12.

Coombs, Charles. **Be a Winner in Tennis**. Morrow 1975. 10-12.

Coombs, Charles. **Be a Winner in Track and Field**. Morrow 1975. 8-12.

Denyer, Brian Lindsay. **Basic Soccer Strategy**. Doubleday 1976. 10-up.

The Diagram Group. **Enjoying Gymnastics**. Two Continents. 1976. 10-up.

Dickey, Glenn. **The Great No-Hitters**. Chilton 1976. 10-up.

Dolan, Edward F., Jr. **Basic Football Strategy**. Doubleday 1976.

Durant, John. **Baseball's Miracle Teams**. Hastings 1975. 10-up.

Durant, John. **The Heavyweight Champions**. Hastings 1975. 12-up.

Epstein, Perle. **The Way of Witches**. Doubleday 1972. 12-up.

Floethe, Louise, and Richard Floethe. **Farming Around the World**. Scribner 1970. 4-8.

Freeman, Westover, and Willis Freeman. **VIP Who Work with Sight and Sound**. Childrens 1975. 7-9.

Girardi, Wolfgang. **Olympic Games**. Watts 1972. 12-up.

Goldreich, Gloria, and Esther Goldreich. **What Can She Be? A Musician**. Lothrop 1975. 5-12.

Greenebaum, Louise G. **Looking Forward to a Career: Electronics**. Dillon 1975. 10-14.

Hollander, Zander, and David Schulz. **The Illustrated Sports Record Book**. Sig NAL 1975. 8-12.

Hollatz, Tom. **The White Earth Snowshoe Guide Book**. North Star 1975. 10-up.

Kalina, Sigmund. **How to Sharpen Your Study Skills**. Lothrop 1975. 12-up.

Kane, Betty. **Looking Forward to a Career: Medicine**. Dillon 1974. 10-14.

Knosher, Harley. **Basic Basketball Strategy**. Doubleday 1972. 9-13.

Larranaga, Bob. **Looking Forward to a Career: Advertising**. Dillon 1973. 10-up.

Liebers, Arthur. **You Can Be a Machinist**. Lothrop 1975. 13-up.

Liss, Howard. **Auto Racing Talk for Beginners**. Messner 1976. 10-12.

Liss, Howard. **Basketball Talk for Beginners**. Messner 1970. Up to 12.

Liss, Howard. **Champions of the Little League**. Messner 1973. 9-up.

Liss, Howard. **Football Talk for Beginners**. Messner 1970. 9-up.

Liss, Howard. **Hockey Talk for Beginners**. Messner 1973. 10-up.

Lyttle, Richard B. **Basic Hockey Strategy**. Doubleday 1976. 8-12.

Marks, Geoffrey. **The Amazing Stethoscope**. Messner 1971. 8-12.

Marr, John S. **The Food You Eat**. Lippincott 1973. 9-12.

Marzell, Ernst S. **Great Inventions**. Lerner Pubns 1973. 12-up.

McCormick, Donald. **The Master Book of Spies**. Watts 1974. 10-up.

McGonagle, Bob, and Marquita McGonagle. **Careers in Aviation in the Sky and on the Ground**. Lothrop 1975. 10-up.

McGonagle, Bob, and Marquita McGonagle. **Careers in Sports**. Lothrop 1975. 10-up.

McWhirter, Norris, and Ross McWhirter. **Guiness Book of Young Recordbreakers**. Sterling 1975 and 1976. 8-12.

Monroe, Earl, and Wes Unseld. **The Basketball Skill Book**. Atheneum 1973. 10-up.

Morgan, Joe (Joel H. Cohen, editor). **Baseball My Way**. Atheneum 1976. 12-up.

Morton, Miriam. **The Making of Champions: Sports in Russia**. Atheneum 1974. 9-up.

Olgin, Joseph. **Illustrated Football Dictionary for Young People**. Harvey 1975. 10-up.

Oppenheim, Joanne. **Have You Seen Boats**. A-W 1971. 3-6.

Palmer, Jim (with Joel H. Cohen). **Pitching**. Atheneum 1975. 10-up.

Paradis, Adrian. **How Money Works: The Federal Reserve System**. Hawthorn 1972. 12-up.

Pène Du Bois, William, and Lee Po. **The Hare and the Tortoise and the Tortoise and the Hare: In English and Spanish**. Doubleday 1972. 6-9.

Philip, David (with Joel H. Cohen). **Table Tennis**. Atheneum. 1975. 10-up.

Prieto, Mariana. **Play It in Spanish: Games and Folksongs**. John Day 1973. 9-up.

Radlauer, Ed, and Dan Radlauer. **Race Car Drivers School**. Watts 1975. 10-up.

Ravielli, Anthony. **What Is Bowling?** Atheneum 1975. 8-12.

Ravielli, Anthony. **What Is Golf?** Atheneum 1976. 10-up.

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Torok, Lou. **The Strange World of Prison**. Bobbs 1973. 12-up.

Wakana, Kei. **The Magic Hat: A Bi-Lingual Tale (Japanese-English)**. Scroll Pr 1970 4-8.

Weiss, Ann E. **We Will Be Heard**. Messner 1972. 9-12.

Wise, William. **Fresh, Canned and Frozen: Food from Past to Future**. Parents 1971. 7-9.

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AUTHOR INDEX

Abraham, Jean-Pierre, 8, 157
Achebe, Chinua, 103
Adams, Adrienne, 276
Adams, Richard, 43
Adams, Ruth, 157
Adamson, Wendy Wriston, 351
Addams, Chas., 293
Adelson, Leone, 407
Adler, David A., 11, 380
Adoff, Arnold, 63, 283, 293
Adrian, Mary, 233
Adshead, Gladys, 309
Agle, Nan Hayden, 158, 180
Aiken, Joan, 180, 181, 272, 421
Albert, Louise, 158
Alcott, Louisa May, 273
Alden, Carella, 409
Alderman, Clifford Lindsey, 7, 327
Alderson, Brian, 276
Aldis, Dorothy, 293
Aldridge, Alan, 103
Alexander, Allen, 421
Alexander, Anne, 204
Alexander, Lloyd, 103, 181, 272
Alexander, Martha, 63
Alexander, Rae Pace, 387
Ali, Muhammad, 322
Aliki, 64, 331, 333, 445
Allan, Mabel Esther, 181, 249
Allen, Jeffrey, 15
Allen, Marjorie N., 230
Allison, Linda, 376
Allred, Dorald M., 333
Allyn, Paul, 318
Almedingen, E. M., 214, 328
Ambrus, Victor G., 103
Ames, Gerald, 385
Ames, Mildred, 158
Amon, Aline, 334
Amoss, Berthe, 214
Andersen, Hans Christian, 103, 104, 134
Anderson, C. W., 158
Anderson, Erica, 351
Anderson, John M., 351
Anderson, Laurie, 39
Anderson, LaVere, 315
Anderson, Lonzo, 271, 294
Anderson, Madelyn K., 376
Anderson, Mary, 174, 234
Andry, Andrew C., 359
Angel, Marie, 294
Anglund, Joan Walsh, 294
Annixter, Jane, 146
Annixter, Paul, 146
Anno, Mitsumasa, 6, 11, 43, 94
Anonymous, 158
Arbach, Ruth, 146
Archer, Jules, 394
Archibald, Joe, 455
Arenstein, Misha, 279
Arkhurst, Joyce, 281
Arkin, Alan, 64, 181
Armour, Anobel, 214
Armour, Richard, 147
Armstrong, William H., 104, 274
Arnott, Anne, 310
Arora, Shirley L., 275
Arthur, Ruth M., 181
Aruego, Jose, 15, 39, 94, 104
Arundel, Honor, 182
Asbjørnsen, P.C., 104, 135
Asch, Frank, 43, 64
Ashe, Geoffrey, 394
Asimov, Isaac, 371, 373, 394, 410
Atwater, Florence, 271
Atwater, Richard, 271
Atwood, Ann, 283, 351
Australian Aborigines, 104
Avery, Gillian, 204
Awrey, Don, 455
Ayars, James S., 264
Aylesworth, Thomas G., 455

Babbitt, Natalie, 182, 234, 272
Bach, Alice, 264
Bacon, Martha, 214
Baer, Edith, 455
Baird, Eric, 455
Baker, Betty, 147
Baker, Charlotte, 147
Baker, Eleanor Z., 394
Baker, Laura Nelson, 214
Baldwin, Anne Norris, 64
Balestrino, Philip, 373
Balet, Jan, 135
Balian, Lorna, 43, 294
Ball, Zachary, 271
Bang, Garrett, 105
Bang, Molly, 105, 294
Bangs, Edward, 7, 410
Bannon, Laura, 65
Barbeau, Marius, 134
Barker, Albert, 407
Barnes, Mildred J., 455
Barry, James P., 410, 455
Barry, Robert, 309
Barth, Edna, 295
Barton, Byron, 39, 295
Basil, Cynthia, 446
Baskin, Hosea, 11
Baskin, Lisa, 11
Baskin, Tobias, 11
Bate, Lucy, 15
Batterberry, Ariane Ruskin, 421, 422
Batterberry, Michael, 422
Battle, Gerald N., 295
Battles, Edith, 65
Baudouy, Michel-Aimé, 274
Bauer, Erwin A., 455
Bauer, Marion Dane, 136
Baum, Thomas, 259
Baumann, Hans, 15
Baumann, Kurt, 16
Bawden, Nina, 136, 215, 235
Baylor, Byrd, 44, 352, 388, 422
Beagle, Peter, 429
Bealer, Alex W., 388
Beame, Rona, 352
Beatty, John, 215
Beatty, Patricia, 215
Beatty, William K., 330
Beck, Robert E., 182
Becker, John, 283
Bedell, Beverly, 95
Bednarik, Rosi, 16
Beecham, Justin, 322
Beeks, Graydon, 182
Beerman, Miriam, 276
Behfel, Tages, 293
Behn, Harry, 293

Bell, Frederic, 235
Bell, Margaret E., 137
Bellairs, John, 235
Belloc, Hilaire, 284, 422
Belpre, Pura, 105
Belting, Natalie, 135
Benarde, Anita, 295
Benchley, Nathaniel, 16, 65
Bendick, Jeanne, 352, 385
Berends, Polly Berrien, 235
Berenstain, Jan, 16, 334
Berenstain, Stan, 16, 334
Beresford, Elisabeth, 44
Berger, Melvin, 334, 422, 423, 446
Berkow, Ira, 322
Bernadette, 105
Bernsen, Paul, 147
Bernstein, Margery, 105
Berry, Barbara, 456
Berson, Harold, 17, 106
Besserat, Denise Schmandt, 331
Biemiller, Carl L., 259
Bigelow, Robert, 17
Binzen, Bill, 44
Bird, Caroline, 328
Biro, Val, 106
Bishop, Ann, 446
Bisset, Donald, 65
Bitter, Gary G., 380
Black, Algernon D., 106
Black, Irma S., 44, 65
Blackburn, Joyce, 318
Blake, Quentin, 446
Blance, Ellen, 17
Blanco, Tomás, 296
Blassingame, Wyatt, 320
Blegvad, Lenore, 159, 276
Bloch, Marie Halun, 249
Blood, Charles L., 65
Blue, Rose, 159
Blume, Judy, 3, 204
Bodecker, N. M., 17, 277, 284
Bødker, Cecil, 249
Bolliger, Max, 296
Bolliger-Savelli, Antonella, 40
Bolognese, Don, 296
Bond, Michael, 18
Bond, Susan, 16
Bonsall, Crosby, 44
Bontemps, Arna, 137
Bonzon, Paul Jacques, 296
Borchert, Rudolph, 252
Borgese, Elisabeth Mann, 352
Borland, Hal, 376
Bornstein, Ruth, 18
Boston, L. M., 182, 183, 274
Boston, Lucy, 271, 272
Bosworth, J. Allan, 137
Bourne, Miriam Anne, 45, 215, 216
Bova, Ben, 259
Bowen, Irene, 296
Bracegirdle, Cyril, 352
Bradbury, Bianca, 148
Bradbury, Peggy, 18
Brady, Esther Wood, 216
Brady, Irene, 148, 334
Brady, Maxine, 446
Brahs, Stuart J., 388
Braker, William P., 334
Brandenberg, Franz, 19
Branfield, John, 235
Branley, Franklyn M., 371, 372, 385
Brenner, Barbara, 335
Brenner, Peter, 106
Brent, Stuart, 137
Bright, Robert, 45
Brindze, Ruth, 385
Bringle, Mary, 395
Brink, Carol Ryrie, 273
Brinkloe, Julie, 19
Bristle, Mable Cameron, 152
Brodin, Pierre, 395
Brodkin, Sylvia Z., 259
Bröger, Achim, 45, 183
Bronte, Emily, 284
Brook, Judy, 19, 45
Brooks, Gwendolyn, 293
Brooks, Jerome, 159
Brooks, Robert, 66
Brooks, Ron, 45
Brown, Fern G., 148
Brown, Marcia, 135
Brown, Roy, 236
Browning, Robert, 9, 284
Bruna, Dick, 297
Bryan, Ashley, 107
Bryson, Bernardia, 135
Buchwald, Emilie, 95
Buck, Pearl S., 107
Buckles, Mary Parker, 335
Buckley, Peter, 174
Bulla, Clyde Robert, 160, 216, 236, 274, 297
Bunin, Catherine, 66
Bunin, Sherry, 66
Bunting, Eve, 174
Burch, Robert, 66, 273
Burchard, Marshall, 323, 456
Burchard, Peter, 274
Burchard, S. H., 323
Burchard, Sue, 456
Burchardt, Nellie, 160
Burgess, Robert F., 352
Burkett, Molly, 148
Burnett, Bernice, 297
Burnett, Frances Hodgson, 183
Burnford, Sheila, 271
Burningham, John, 46, 66, 93
Burns, Marilyn, 381
Burt, Olive W., 315, 410
Burton, Hester, 216
Busch, Phyllis S., 353, 376
Butler, Hal, 407
Butterworth, Oliver, 138, 272
Butwin, Miriam, 411
Buxton, Ralph, 335
Byars, Betsy, 66, 204, 217
Byfield, Barbara Ninde, 236

Cahn, Rhoda, 411
Cahn, William, 411
Caines, Jeannette, 67
Calhoun, Mary, 107, 236
Callahan, Dorothy M., 67
Callen, Larry, 183
Cameron, Ann, 67
Cameron, Eleanor, 1, 217
Campbell, John W., 259
Campbell, Peter, 46
Canfield, Jane White, 107
Cannel, Ward, 423
Cantwell, Mary, 309
Caras, Roger, 335, 429
Carigiet, Alois, 94

Carle, Eric, 11, 19, 67, 95, 366
Carlisle, Norman, 372
Carlisle, Olga Andreyev, 277
Carlson, Natalie S., 20
Carmer, Carl, 217
Carol, Bill J., 264
Carpenter, Allan, 395, 396
Carpenter, Frances, 108
Carrick, Carol, 67, 95
Carrick, Donald, 68
Carroll, Lewis, 184, 272, 284
Carroll, Ruth, 297
Carter, Angela, 95
Carter, Dorothy Sharp, 108
Carter, Samuel, III, 396, 411
Case, Marshal T., 335
Casewit, Curtis W., 411
Casey, Winifred Rosen, 336
Caudill, Rebecca, 285, 309
Caufield, Don, 236
Caufield, Joan, 236
Cavallo, Diana, 412
Cavanna, Betty, 204, 217, 237
Cavin, Ruth, 430
Cawston, Vee, 94
Cebulash, Mel, 456
Cervasio, Thomas, 170
Chaconas, D. J., 68
Chaffin, Lillie D., 138
Chaikin, Miriam, 46
Chandler, Edna Walker, 174
Chaneles, Sol, 248
Charles, Donald, 11
Charlip, Remy, 68, 184
Charlot, Martin, 353
Charnley, Betty Jo, 46
Charnley, Nathaniel, 46
Charosh, Mannis, 381
Chase, Richard, 135, 309
Chaucer, Geoffrey, 108
Chen, Tony, 353
Chernoff, Goldie Taub, 430
Chesler, Bernice, 430
Chidsey, Donald Barr, 318, 412
Childress, Alice, 3, 160
Chinery, Michael, 336
Chittenden, Elizabeth F., 315
Chittum, Ida, 237
Chorao, Kay, 20, 47
Chourou, Bechir, 395
Christian, Mary Blount, 20
Christopher, John, 260
Christopher, Matt, 264, 265
Chrystie, Frances, 336
Chukovsky, Kornei, 310, 456
Church, Carol Bauer, 313, 320, 323
Church, R. J. Harrison, 396
Churchill, E. Richard, 446
Ciancio, June, 447
Ciardi, John, 285
Clark, Ann Nolan, 250, 293
Clark, Electa, 315
Clark, Margaret Goff, 320
Clark, Mavis Thorpe, 138, 250
Clark, Steve, 430
Clarke, Pauline, 273
Clayton, Robert, 396
Cleary, Beverly, 148, 160, 184, 271
Cleaver, Bill, 2, 3, 160, 161, 217, 272
Cleaver, Vera, 2, 3, 160, 161, 217, 272
Clements, Bruce, 217
Clifford, Eth, 250
Clifford, Mary Louise, 250
Clifton, Lucille, 69, 174, 388
Clymer, Eleanor, 20, 47, 175, 272
Coatsworth, Elizabeth, 161, 184, 218, 250
Cobb, Vicki, 386
Cockett, Mary, 138
Cohen, Barbara, 175, 218
Cohen, Daniel, 297
Cohen, Florence, 218
Cohen, Joel H., 323
Cohen, Peter Zachary, 149, 184
Cole, Joanna, 336
Cole, Sheila R., 205
Cole, William, 277
Collier, Christopher, 7, 218, 274
Collier, James, 7, 218, 274
Collins, Barbara J., 359
Collins, David R., 328
Colman, Hila, 205
Colum, Padraic, 134, 135
Colwell, Eileen, 108
Colyer, Penrose, 456
Comins, Jeremy, 430
Cone, Molly, 161, 313
Conford, Ellen, 20, 162
Conklin, Gladys, 336, 366
Conover, Chris, 447
Cook, Ann, 17, 412
Cook, Fred J., 218
Cookson, Catherine, 219
Coombs, Charles, 456
Coombs, Patricia, 47, 237, 298
Cooper, Elizabeth K., 149
Cooper, Kay, 337
Cooper, Susan, 184
Cooper, Terry Touf, 431
Copeland, James, 359
Copps, Dale, 337
Corbett, Scott, 185, 237, 265, 374
Corcoran, Barbara, 138, 162, 238
Cordell, Alexander, 219
Coskey, Evelyn, 298
Courlander, Harold, 135
Cowan, Rachel, 328
Cox, Palmer, 285
Craft, Ruth, 69
Craig, John, 272
Craig, M. Jean, 277
Craig, Paula M., 21
Crawford, Thomas, 21
Crayder, Dorothy, 139, 238
Cretan, Gladys Y., 12
Crofut, William, 423
Crompton, Anne Eliot, 108
Crook, Beverly, 238
Crowell, Ann, 109
Cullum, Albert, 8, 285
Cultice, Virginia C., 251
Cunningham, Julia, 149, 272
Curren, Polly, 69
Curry, Jane Louise, 185, 260
Curtis, Richard, 247
Cusack, Michael J., 377
Cutler, Ivor, 47
Czaja, Paul Clement, 431

Dahl, Roald, 139, 185
Dalgliesh, Alice, 271
Daly, Kathleen, 21, 337, 367
D'Amato, Alex, 423, 431

D'Amato, Janet, 423, 431
Damjan, Mischa, 109
Daniels, Guy, 109
Darby, Gene, 69
Dary, David A., 337
Dauer, Rosamond, 21
d'Aulaire, Edgar Parin, 21
d'Aulaire, Ingri, 21
David, Kurt, 219
Davies, Natalie, 431
Davis, Bette J., 338, 367
Davis, Burke, 219, 318
Davis, Daniel S., 397
Davis, Paxton, 219
Day, Jenifer W., 338, 367
Dayrell, Elphinstone, 135
Dean, Anabel, 377
de Angeli, Marguerite, 220, 298, 309
de Brunhoff, Laurent, 22
Dedera, Dan, 328
Dee, Ruby, 277
Degens, T., 8, 220
DeJong, Meindert, 149, 275
DeLany, Milan, 396
Delaunay, Sonia, 12
Delton, Judy, 22
Denyer, Brian Lindsay, 456
Denzel, Justin F., 149
de Paola, Tomie, 185, 377
DePree, Mildred, 431
de Regniers, Beatrice Schenk, 94, 96, 109, 447
de Vinck, Antoine, 109
Devlin, Harry, 109, 299
Devlin, Wende, 299
Dewey, Jane, 390
Deyrup, Astrith, 432
Diagram Group, The, 456
Dickens, Frank, 23, 48
Dickens, Monica, 220
Dickey, Glenn, 456
Dickinson, Peter, 185, 220
Dickson, Naida, 23
Distad, Audree, 205
Dixon, Paige, 149, 150
Dobrin, Arnold, 109, 110, 251
Dockery, Wallene T., 377
Dodge, Nanabah Chee, 251
Dolan, Edward F., Jr., 456
Domanska, Janina, 135, 285, 299
Donovan, John, 3, 9, 94, 205, 272
Doskocilova, Hana, 110
Doty, Jean Slaughter, 139, 150
Dowdell, Dorothy, 388
Dowdell, Joseph, 388
Dowden, Anne Ophelia, 367
Dragonwagon, Crescent, 70
Drotning, Phillip T., 389
Dugan, William, 397
Dunbar, Ernest, 397
Duncombe, Frances, 220
Dunn, Mary Lois, 3, 275
Dunn, Paul H., 313
Dunnahoo, Terry, 162
Dunne, Mary Collins, 48
Dunning, Stephen, 293
Durant, John, 456
Duvoisin, Roger, 23

Eagan, Andrea Boroff, 359
Earle, Olive L., 367
Earnshaw, Brian, 260
Eberle, Irmengarde, 338
Eckstein, Joan, 432
Edelson, Edward, 423
Edmonds, I. G., 397
Edmonds, Walter D., 2, 220
Edwards, Julie, 299
Edwards, Lynne, 48
Eichenberg, Fritz, 93
Eiseman, Alberta, 316
Eisenberg, Azriel, 332
Elbert, Virginia F., 432
Elisofon, Eliot, 251, 398
Elkins, Dov Peretz, 332
Ellentuck, Shan, 110
Elliott, Paul Michael, 398
Elliott, Sarah M., 353
Ellis, Ella Thorp, 205, 260
Ellis, Mel, 139, 205
Ellison, Virginia H., 447
Elwood, Roger, 261
Emberley, Ed, 48, 186, 424
Emrich, Duncan, 2, 186
Engdahl, Sylvia L., 261, 275
Englebardt, Stanley L., 359
Englebert, Victor, 338
Epple, Anne Orth, 432
Epstein, Beryl, 318
Epstein, Perle, 456
Epstein, Sam, 318
Erickson, Russell E., 24
Ernst, John, 314
Ernst, Kathryn, 70
Estes, Eleanor, 272, 299
Etkin, Ruth, 424
Etter, Les, 324
Evans, C. S., 96
Evans, Hope Harshaw, 251
Evans, Max, 221
Evarts, Hal G., 238
Ewbank, Constance, 338
Ewing, Kathryn, 206

Fadiman, Edwin, Jr., 221
Fairman, Paul W., 221
Fante, John, 252
Farjeon, Annabel, 139
Farley, Carol, 140, 360
Farmer, Penelope, 110, 186
Farrar, Richard, 338
Fassler, Joan, 162
Fatigati, Evelyn, 432
Fatio, Louise, 24
Feelings, Muriel, 12, 252
Feelings, Tom, 5, 389
Feil, Hila, 140
Fenner, Phyllis, 265
Feuerlicht, Roberta S., 398
Field, Enid, 285
Finch, Christopher, 424
Finlay, Winifred, 110
Finlayson, Ann, 151
First, Julia, 206
Fisher, Aileen, 274, 286, 293, 339
Fisher, Dorothy Canfield, 140
Fisher, Eric, 441
Fisher, Leonard Everett, 7, 221, 222, 412
Fisher, S. H., 386
Fitter, Richard, 103
Fitzgerald, John D., 140, 238
Fitzhugh, Louise, 163, 272
Fleming, Alice, 277, 329

Fleming, Ian, 273
Fletcher, Christine, 412
Floethe, Louise, 456
Floethe, Richard, 456
Flora, James, 24, 48
Flory, Jane, 24, 163
Forbes, Esther, 274
Ford, George, 180
Forest Service, USDA, 368
Forman, James, 222, 274
Forsberg, Vera, 398
Forsman, Bettie, 252
Fowles, John, 96
Fox, Paula, 272
Fox, Thomas C., 255
Franchere, Ruth, 222
Francoise, 70
Frankel, Lillian B., 353
Frazier, Neta Lohnes, 222
Freeman, Don, 24, 25, 93, 94
Freeman, Westover, 456
Freeman, Willis, 456
Freschet, Berniece, 70, 339, 353
Friesel, Uwe, 110
Friis-Baastad, Babbis, 272
Friskey, Margaret, 48, 398
Fritz, Jean, 273, 274, 412, 413
Froman, Robert, 286, 381
Fromm, Lilo, 40
Frost, Kelman, 399
Fry, Rosalie K., 252
Fufuka, Karama, 286

Gag, Wanda, 94
Gage, Wilson, 70
Galbraith, Kathryn Osebold, 71
Galdone, Paul, 96, 111
Gallant, Roy A., 382
Gallico, Paul, 299
Gallob, Edward, 368
Gans, Roma, 339, 377, 386
Gantos, Jack, 186
Gardam, Jane, 222
Garden, Nancy, 175, 206
Garelick, May, 286
Garfield, Leon, 274
Garrigue, Shelia, 223
Garrison, Christian, 49, 111
Gauch, Patricia Lee, 223
Gault, William Campbell, 265, 266
Geismar, Maxwell, 310
Gemming, Elizabeth, 413
George, Jean Craighead, 7, 140, 163, 271, 272, 354
George, Richard R., 425
Gerler, William R., 447
Gessner, Lynne, 175
Gilbert, John, 399
Gilbert, Sara, 360
Gilbreath, Alice, 433
Ginsburg, Mirra, 93, 111, 112
Girardi, Wolfgang, 456
Gittell, Marilyn, 412
Gladstone, Gary, 407
Glaser, Dianne, 206, 239
Glasgow, Aline, 151
Gleasner, Diana C., 324
Gleit, Joyce, 432
Glubok, Shirley, 393, 425, 433
Goble, Dorothy, 112, 389
Goble, Paul, 112, 389,
Godden, Rumer, 275, 300
Godfrey, Michael A., 354
Goetz, Delia, 378
Goffstein, M. B., 163
Goins, Ellen H., 71
Gold, Sharlya, 163, 206
Golden Press, Editors, 433
Goldman, Louis, 399
Goldreich, Esther, 456
Goldreich, Gloria, 456
Goldsborough, June, 49
Goldstein, Philip, 354
Goldston, Robert, 414
Goodall, John S., 40, 93
Goody, Phyllis B., 252
Gordon, Bernard L., 354
Gordon, Esther S., 354
Gordon, Margaret, 448
Gordon, Sol, 360
Gould, Linda, 71
Govan, Christine, 232
Graham, Ada, 368
Graham, Frank, 368
Graham, Gail, 8, 164
Graham, Lorenz, 186, 300
Grahame, Kenneth, 273
Gramatky, Hardie, 49
Grant, Neil, 329
Graves, Charles P., 320
Gray, Genevieve S., 187
Greaves, Margaret, 187, 278
Green, Norma, 112
Green, Phyllis, 141
Green, Roger Lancelyn, 187
Greenbank, Anthony, 433
Greenberg, Eliezer, 254
Greenberg, Harvey R., 360
Greene, Bette, 175
Greene, Carla, 339
Greene, Constance C., 164, 207, 266
Greene, Graham, 49
Greenebaum, Louise G., 456
Greenfield, Eloise, 314, 316
Greenwald, Sheila, 71, 187, 239
Greenwood, Ted, 368
Greet, W. Cabell, 12
Gregor, Arthur, 354, 407
Gregorian, Joyce Ballou, 187
Gregorowski, Christopher, 300
Greisman, Joan, 90
Griffiths, Helen, 151, 223
Griggs, Tamar, 278
Grimm, Brothers, 97, 112, 134
Gripe, Maria, 164, 207
Grohskopf, Bernice, 188, 207, 293
Grol, Lini R., 252
Grosser, Morton, 188
Guillot, Rene, 151
Guirma, Frederic, 112
Gur, General Motta, 151
Gutman, Bill, 266, 324
Gutnik, Martin J., 374
Gwynne, Fred, 448

Haas, Irene, 50
Hagar, Jonathan, 399
Hagar, Mary, 399
Hagy, Jeannie, 164
Hahn, James, 382, 386
Hahn, Lynn, 382, 386
Haig-Brown, R. L., 152
Haines, Gail K., 386
Haley, Gail E., 7, 50, 188

Hall, Elizabeth, 164
Hall, Geraldine, 389
Hall, Lynn, 152, 165
Hall, Rosalys Haskell, 300
Halliburton, Warren J., 389
Hallinan, P. K., 71
Hamilton, Dorothy, 165
Hamilton, Eleanor, 361
Hamilton, Virginia, 165, 176, 271
Hamilton-Merritt, Jane, 253
Hancock, Carla, 310
Handelsman, J. B., 446
Hanlon, Emily, 71
Hardendorff, Jeanne B., 25, 97, 113, 278
Harding, James, 311
Harnden, Ruth, 286
Harrington, M. R., 274
Harris, Christie, 113, 261, 272
Harris, John, 355
Harris, Leon, 408, 425
Harris, Rosemary, 223, 239
Harrison, C. William, 355
Hart, Carole, 141
Hasegawa, Sam, 324
Haskins, James, 301, 319, 324, 361
Hauff, Wilhelm, 113
Haugaard, Erik, 224, 274, 275
Hautzig, Esther, 361
Haviland, Virginia, 97
Hawes, Judy, 253, 339
Hawkinson, John, 434
Hay, Henry, 434
Hayes, William D., 73, 188
Hays, Anna Jane, 50
Haywood, Carolyn, 141, 301
Hazen, Barbara Shook, 72, 286, 448
Headstrom, Richard, 339
Heady, Eleanor B., 113
Heaton, Alma, 448
Heatter, Basil, 319
Heffron, Dorris, 141
Hefter, Richard, 12, 25, 40, 448
Heide, Florence Parry, 207, 239
Heide, Roxanne, 239
Heinlein, Robert, 275
Helfman, Elizabeth S., 253, 355, 368
Helfman, Harry, 434
Heller, Friedrich C., 25
Hellman, Hal, 374
Henderson, Nancy, 390, 425
Henri, Florette, 329
Henry, Marguerite, 271
Henry, O., 239
Hentoff, Nat, 272
Herman, Charlotte, 224
Herman, Vic, 253
Hess, Lilo, 340
Heuer, Kenneth, 399
Hickman, Martha Whitmore, 72
Hieatt, Constance, 114
Higonnet-Schnopper, Janet 114
Hildick, Edmund W., 240
Hill, Thomas A., 426
Hilton, Suzanne, 414
Himler, Ann, 72
Hine, Al, 293
Hirsh, Marilyn, 50, 98, 176
Hiser, Iona Seibert, 340
Hitte, Kathryn, 72, 73
Ho, Minfong, 253
Hoban, Lillian, 301
Hoban, Russell, 26, 93, 188, 189
Hoban, Tana, 13, 41, 73, 340
Hoberman, Mary Ann, 73, 278
Hodge, Ken, 455
Hodges, Elizabeth J., 135
Hodges, Margaret, 114, 135, 141, 165, 224
Hoff, Syd, 26
Hoffman, Rosekrans, 26
Hoffmann, Felix, 301
Hogrogian, Nonny, 26, 114, 278, 434
Holl, Adelaide, 50, 51
Holland, Cecelia, 224
Hollander, Zander, 456
Hollatz, Tom, 456
Holling, Holling C., 271
Holman, Felice, 2, 3, 98, 166, 189, 275
Holt, Michael, 382
Holz, Loretta, 435
Honig, Donald, 267
Hooker, Ruth, 208
Hooper, Meredith, 374
Hope-Simpson, Jacynth, 240
Hopf, Alice L., 340
Hopkins, Lee Bennett, 208, 279, 286, 302
Hornik, Edith Lynn, 361
Horvath, Betty, 73
Horvath, Joan, 361
Horwitz, Elinor Lander, 73
Hough, Charlotte, 26, 449
House, Charles, 152
Housman, Laurence, 189
Houston, James, 115, 271
Houston, James D., 390
Houston, Jeanne W., 390
Howard, John, 332
Howard, Liss, 404
Howard, Moses L., 254
Howe, Irving, 254
Howell, Ruth, 166, 378
Huggins, Edward, 115
Hughes, Langston, 293
Hughes, Ted, 287
Humphrey, Henry, 449
Hunt, Irene, 273, 274
Hunt, Joyce, 347
Hunt, Morton, 362
Hunter, Don, 340
Hunter, Julius, 13
Hunter, Kristin, 273
Hunter, Mollie, 189, 190
Hurd, Edith Thatcher, 7, 94
Hurd, Michael, 311
Hurwitz, Johanna, 73
Hutchins, Pat, 51, 74, 93, 190, 302
Hutchins, Ross E., 341
Hutton, Darryl, 435
Hyde, Margaret O., 362
Hyman, Dick, 449

Ichikawa, Satomi, 287
Ingraham, Claire, 414
Ingraham, Leonard W., 414
Ionesco, Eugene, 94
Ipcar, Dahlov, 190, 271, 302
Iroaganachi, John, 103
Ishii, Momoko, 275
Ish-Kishor, Sulamith, 275
Israel, Elaine, 362, 374
Iverson, Genie, 321

Iwasaki, Chihiro, 5, 74, 94
Izenberg, Jerry, 325

Jackson, C. Paul, 267
Jackson, Jacqueline, 190, 273
Jackson, Jesse, 390
Jackson, Robert B., 325
Jacobs, David, 414
Jacobs, Francine, 378
Jacobs, Helen Hull, 267
Jacobs, Joseph, 98, 115, 116
Jacobs, W. J., 329
Jacobson, Daniel, 390
James, Thomas, 26
Jameson, Cynthia, 116
Jansson, Tove, 190
Jarrell, Randall, 191, 273
Jeffers, Susan, 51
Jennings, Michael, 191
Jensen, Niels, 224
Jewell, Nancy, 27, 74
Jewett, Eleanore M., 135
Jiminez-Landi, Antonio, 116
Jobson, John, 435
Johnson, Eric W., 74
Johnson, Hannah Lyons, 287
Johnson, William Weber, 341
Johnston, Louisa, 152
Johnston, Norma, 225
Jones, Cordelia, 208
Jones, Hettie, 116, 191
Jones, Jayne Clark, 390
Jordan, June, 74, 316
Jordan, Pat, 325
Joseph, Joan, 3, 330, 399
Joyner, Jerry, 184
Junne, I. K., 116

Kadesch, Robert R., 382
Kahl, Virginia, 302
Kahn, Joan, 240
Kalina, Sigmund, 435, 457
Kamm, Josephine, 400
Kane, Betty, 457
Karen, Ruth, 400
Katz, Bobbi, 287
Katz, William Loren, 391
Kaufman, Joe, 362
Kaufmann, John, 332, 341
Kay, Shirley, 332
Keats, Ezra Jack, 51, 74, 94
Keegan, Marcia, 391
Keeping, Charles, 75, 271
Keeton, Betty, 208
Keith, Harold, 267, 274
Keith, Sam, 400
Kelen, Emery, 372, 400
Keller, Gail Faithfull, 330
Kelley, Sally, 166, 176
Kellogg, Steven, 27, 75
Kendall, Carol, 273
Kennedy, X. J., 287
Kent, Alexander, 225
Kent, Jack, 52, 98, 117, 302
Kerina, Jane, 436
Kerr, Judith, 52, 254
Kerr, M. E., 166
Kessler, Ethel, 287
Kessler, Leonard, 27
Key, Alexander, 262
Kherdian, David, 279
Kiddell, John, 400
Kilian, Crawford, 94
Killens, John Oliver, 316
Kimishima, Hisako, 117
Kimmel, Margaret Mary, 52
King, Helen H., 75
Kingman, Lee, 166, 254
Kinney, Cle, 426, 436
Kinney, Jean, 426, 436
Kinser, Charleen, 436
Kipling, Rudyard, 117, 191
Kirby, George, 400
Kirkup, James, 117
Kishi, Nami, 117
Kishida, Eriko, 27
Kismaric, Carole, 194
Kjelgaard, Jim, 152
Klaits, Barrie, 378
Klein, Leonore, 13, 27
Klein, Norma, 28, 52, 208
Klimowicz, Barbara, 209
Klots, Alexander B., 341
Knight, Damon, 262
Knight, David C., 373, 375
Knoepfle, John, 288
Knosher, Harley, 457
Knott, Bill, 240
Knotts, Howard, 75
Knudson, R. R., 142
Kobrin, Janet, 105
Kohn, Bernice, 341, 355, 391, 449
Konigsburg, E. L., 225, 240, 241
Kotzwinkle, William, 118, 191
Krahn, Fernando, 41, 118
Kranz, Lucretia, 351
Kraske, Robert, 314, 408
Kratka, Suzanne C., 359
Kraus, Robert, 13, 28, 29, 75, 192
Krauss, Bob, 417
Krauss, Ruth, 53
Kroll, Steven, 29, 76
Kruss, James, 192
Kull, A. Stoddard, 369
Kupper, Mike, 325
Kurth, Heinz, 408
Kurtis, Arlene Harris, 391
Kusan, Ivan, 241
Kuskin, Karla, 29, 288

Lacy, Dan, 415
La Farge, Phyllis, 76
La Fontaine, Jean de, 135
La Gumina, Salvatore J., 391
Lampman, Evelyn Sibley, 176, 241, 415
Land, Barbara, 321
Landau, Elaine, 390, 415
Lane, Rose Wilder, 225
Langer, Nola, 152
Langstaff, Carol, 279
Langstaff, John, 118, 279, 449
Langton, Jane, 209
Lapsley, Susan, 76
Lariviere, Marian, 444
Larranaga, Bob, 457
Larrick, Nancy, 280
Lasker, Joe, 76, 77
Latham, Frank B., 415
Latham, Jean Lee, 330
Lattimore, Eleanor Frances, 142, 167
Lauber, Patricia, 341, 342
Laure, Jason, 254

Lavitt, Edward, 122
Lawrence, Jacob, 293
Lawson, Don, 330, 415
Laycock, George, 342
Lazarus, Keo F., 118
Lazarus, Lois, 416
Leach, Maria, 192
Leaf, Munro, 93, 383
Lear, Edward, 118, 288, 293
Le Cain, Errol, 98
Lee, Dennis, 288
Lee, Essie E., 362
Lee, John, 319
Lee, Robert C., 267
Lee, Susan, 319
Lee, Tanith, 192
Leen, Nina, 355
LeGuin, Ursula K., 273
Leib, Amos P., 401
Leichman, Seymour, 53
Leish, Kenneth, 416
Lemke, Stefan, 303
Lemke-Pricken, Marie-Luise, 303
L'Engle, Madeleine, 275
Lengyel, Emil, 401
LeRoy, Gen, 153, 167
LeShan, Eda, 363
Leslie, Robert F., 153, 355
Le Sueur, Meridel, 391
Levine, Betty, 241
Levine, Joan Goldman, 77
Levitin, Sonia, 153, 193
Levoy, Myron, 119
Levy, Elizabeth, 77, 241
Levy, Robert, 436
Lewis, Gogo, 242, 243
Lewis, Jean, 242
Lewis, Shari, 436
Lewis, Stephen, 449
Lewiton, Mina, 272
Lexau, Joan M., 77, 119
Liebers, Arthur, 457
Lifton, Betty Jean, 8, 30, 119, 255, 426
Lightbody, Donna M., 436, 437
Limburg, Peter R., 369, 378
Lindgren, Astrid, 53, 94, 273
Linevski, A., 9, 226
Link, Martin, 65
Linn, Charles F., 382
Lionni, Leo, 30, 53, 93
Lisker, Sonia O., 41
Liss, Howard, 325, 457
List, Ilka Katherine, 356
Liston, Robert, 416
Litchfield, Ada B., 167
Little, Jean, 167, 273
Little, Mary E., 14
Little, Tom, 255
Littledale, Freya, 99
Lively, Penelope, 193, 242
Livermore, Elaine, 14
Liversidge, Douglas, 401
Livingston, Myra Cohn, 193, 289
Lloyd, Noel, 280
Lobel, Anita, 119
Lobel, Arnold, 30, 31, 226
Lockley, R. M., 342
Loeper, John J., 226, 416
Loescher, Ann D., 401
Loescher, Gil, 401
Lofgren, Ulf, 53
Lofts, Norah, 226
Logue, Christopher, 99
London, Jack, 153
Longman, Harold S., 99
Lord, John Vernon, 54, 78
Loss, Joan, 450
Louis, Ray Baldwin, 177
Lourie, Richard, 119
Low, Joseph, 78, 450
Lubell, Cecil, 342
Luckhardt, Mildred Corell, 120
Lund, Doris Herold, 78
Lundgren, Max, 9, 78
Lyle, Katie L., 193
Lyon, Fred, 255
Lyons, Grant, 416
Lystad, Mary, 54, 78
Lyttle, Richard B., 457

Maas, Selve, 120
Macaulay, David, 5, 227, 274
MacDonald, George, 273
Macfarlane, Iris, 120
Mack, Herb, 412
Madden, Betsy, 268
Madison, Arnold, 363, 417
Madison, Winifred, 167, 209
Maestro, Betsy, 120, 289
Maestro, Giulio, 120
Mahy, Margaret, 54, 79
Maile, Anne, 437
Malone, Mary, 319
Malone, Ruth, 242
Mangurian, David, 401
Manifold, Laurie Fraser, 303
Manley, Seon, 242, 243
Mann, Peggy, 31, 437
Manning-Sanders, Ruth, 99, 100, 120, 121
Manushkin, Fran, 55
Marceau, Marcel, 426
Margolis, Matthew, 348
Margolis, Richard J., 31
Mari, Enzo, 342
Mari, Iela, 342
Marks, Geoffrey, 330, 457
Marr, John S., 364, 457
Marshall, James, 31
Martin, Fran, 121
Martin, Lynne, 342
Martin, Owen, 402
Martini, Teri, 243
Marx, Fred, 423
Marx, Robert F., 437
Marzell, Ernst S., 457
Masey, Mary Lou, 55
Mathis, Sharon Bell, 9, 167
Matsutani, Miyoko, 135
Maxwell, R. H., 268
May, Charles Paul, 392
May, Julian, 343, 356
Mayer, Marianna, 79
Mayer, Mercer, 41, 55, 56, 79
Mayers, Patrick, 79
Mayle, Peter, 364
Mayne, William, 243
Mazer, Harry, 168
Mazer, Norma Fox, 9, 168
McAdam, Robert, 326
McCabe, Inger, 79
McCaffrey, Anne, 262
McCaslin, Nellie, 427

McCloskey, Robert, 93, 94
McClung, Robert M., 153, 343
McCord, David, 280, 289, 293
McCormick, Donald, 457
McDermott, Beverly Brodsky, 5, 121
McDermott, Gerald, 122
McDonald, Jill, 14
McDowell, Robert E., 122
McEvedy, Colin, 402
McEvedy, Sarah, 402
McGonagle, Bob, 457
McGonagle, Marquita, 457
McGovern, Ann, 416
McGowen, Tom, 332
McGrath, Edward J., Jr., 417
McGraw, Eloise J., 227, 274
McHargue, Georgess, 242
McKee, David, 122
McKillip, Patricia A., 142
McKinnon, Robert Scott, 154
McKown, Robin, 330, 402
McLean, Allan Campbell, 227
McLeod, Emilie Warren, 54
McLeod, Sterling, 356
McNamara, Louise, 54
McNulty, Faith, 344
McPhail, David, 32, 54
McPhee Gribble Publishers, 437
McWhirter, Norris, 457
McWhirter, Ross, 457
Meade, Marion, 326
Mehdevi, Anne S., 135
Melton, David, 168, 303
Meltzer, Milton, 392
Memling, Carl, 122
Mendoza, George, 14, 56, 194, 289, 356
Merriam, Eve, 79, 289, 293
Merrill, Jean, 168, 273
Metos, Thomas H., 380
Meyer, Carolyn, 438
Meyer, Renate, 42, 93
Mian, Mary, 194
Mikolaycak, Charles, 194
Miles, Betty, 168, 364
Miles, John, 396
Miles, Miska, 80, 154, 177
Milgrom, Harry, 379, 387
Millard, Adele, 438
Miller, Albert G., 32
Miller, David A., 303
Milne, A. A., 273, 294
Milne, Lorus, 369
Milne, Margery, 369
Milverstedt, F. M., 326
Minarik, Else H., 93
Miskovits, Christine, 344
Mistral, Gabriela, 290
Mitchison, Naomi, 402
Mitgutsch, Ali, 408
Moe, Jorgen, 135
Mohr, Nicholasa, 3, 8, 177
Molarsky, Osmond, 169
Molnar, Joe, 177
Momaday, Natachee Scott, 178
Monjo, F. N., 80, 227, 228, 256, 417
Monroe, Earl, 457
Montgomery, Jean, 228
Moore, Carman, 311
Moore, Clement Clarke, 303
Moore, Eva, 438
Moore, John Travers, 290
Moore, Lilian, 68, 290
Moore, Margaret, 290
Moremen, Grace E., 80
Morey, Walt, 154, 209, 271, 356
Morgan, Alison, 154, 209
Morgan, Helen, 123
Morgan, Joe, 457
Moriarty, Tim, 326
Morressy, John, 262
Morris, Robert A., 344
Morrison, Carl V., 364
Morrison, Dorothy N., 364
Morrison, Lillian, 293
Morse, Ann, 326
Morse, Charles, 326
Morton, Brenda, 438
Morton, Miriam, 135, 402, 457
Mosel, Arlene, 94, 123
Moses, Joseph, 80
Moskin, Marietta, 228
Moskof, Martin S., 12
Munari, Bruno, 439
Murdocca, Sal, 32, 194
Murphy, Shirley Rousseau, 194
Myers, Walter Dean, 195
Myller, Lois, 32

Naden, Corinne J., 417
Nagenda, John, 256
Nason, Thelma C., 417
Navarra, John Gabriel, 408
Naylor, Penelope, 427
Naylor, Phyllis R., 244, 364
Neal, Harry E., 418
Neigoff, Anne, 80
Neigoff, Mike, 268
Nelson, Clifford, 387
Nelson, Mary Carroll, 316
Nespojohn, Katherine V., 344
Ness, Evaline, 56, 80, 280
Neufeld, John, 3, 272
Neville, Emily C., 3, 272
Newfield, Marcia, 169
Newman, Gerald, 314
Newman, Robert, 195
Newsome, Arden J., 439
Nichols, Ruth, 195
Nic Leodhas, Sorche, 135
Nicoll, Helen, 303
Niklewiczowa, Maria, 32
Nilsson, Lennart, 365
Nodset, Joan L., 81
Noel, Bernard, 123
Nolan, Jeannette C., 319, 331
Noren, Catherine, 439
Norris, Gunilla B., 9, 210
Norton, Andre, 196, 262
Norton, Mary, 100, 196, 273
Nostlinger, Christine, 229
Nourse, Alan E., 373
Nussbaum, Hedda, 450
Nussbaumer, Mares, 310
Nussbaumer, Paul, 310
Nyce, Vera, 304
Nye, Robert, 196

Oakley, Graham, 32, 33
Oates, Stephen B., 392
O'Brien, Robert C., 9
O'Brien, Thomas C., 383
O'Connell, Margaret F., 304
O'Dell, Scott, 229, 274, 275

Oechali, Helen, 123
Offit, Sidney, 210
Olcheski, Bill, 439
Oldenburg, E. William, 196
Olfson, Lewy, 427
Olgin, Joseph, 457
Olsen, Aileen, 81
Olsen, Ib Spang, 56
O'Meara, Walter, 178
O'Neil, Mary, 294
Opoku, Kofi Asare, 402
Oppenheim, Joanne, 458
Orgel, Doris, 56, 154, 169
Ormondroyd, Edward, 196, 273
Oxenbury, Helen, 14

Pace, Mildred M., 403
Pahl, Aleta, 355
Pallas, Norvin, 450
Palmer, C. Everard, 154, 256
Palmer, Geoffrey, 280
Palmer, Jim, 458
Paludan, Lis, 439
Panter, Carol, 57
Paradis, Adrian A., 409, 458
Parish, Peggy, 57, 81, 94, 440
Park, Ruth, 81
Parker, Nancy W., 304
Parker, Xenia Ley, 440
Parnall, Peter, 7, 82, 169
Parrish, Thomas, 418
Parsley, Mary, 82
Patent, Dorothy H., 344
Paterson, Katherine, 256
Patterson, Lillie, 280
Paul, Aileen, 440
Paul, Frances Lackey, 256
Payzant, Charles, 405
Peale, Norman Vincent, 304
Pearce, Philippa, 123, 273
Pearson, Elizabeth J., 259
Peck, Robert Newton, 3, 7, 142, 210, 274, 290, 427
Peet, Bill, 7, 197, 304
Pellowski, Anne, 281
Pène du Bois, William, 33, 197, 273, 275, 458
Percy, Senator Charles, 418
Perkins, Carol M., 403
Perl, Lila, 142, 210, 244, 357, 403, 418
Perlmutter, William, 190
Perry, John, 357
Petersham, Maud, 33
Petry, Ann, 305
Pevsner, Stella, 211
Peyton, K. M., 169
Pfeffer, Susan, 211
Pflug, Betsy, 440
Phelan, Mary Kay, 418
Philip, David, 458
Philipe, Anne, 263
Phillips, Jo, 383
Phipson, Joan, 143
Piatti, Celestino, 93
Picard, Barbara L., 274
Piers, Helen, 33
Pinkwater, Manus, 33
Pirmantgen, Pat, 411
Pizer, Vernon, 419
Place, Marian T., 197, 305, 409
Plomer, William, 103
Plotz, Helen, 281
Po, Lee, 123, 458
Podendorf, Illa, 375
Politi, Leo, 344
Polland, Madeleine, 229
Polseno, Jo, 357
Polushkin, Maria, 124
Poole, Frederick K., 403
Pope, Elizabeth M., 197
Potter, Beatrix, 34, 93
Powers, Elizabeth, 229
Pratt, Ellen, 197
Prelutsky, Jack, 290
Prescott, Carol S., 365
Preston, Edna Mitchell, 34
Pretner, Lee, 451
Preussler, Otfried, 124, 198
Prevert, Jacques, 34
Price, Christine, 305, 403
Price, Susan, 198
Prieto, Mariana, 458
Prince, Alison, 211
Pringle, Laurence, 345, 357
Proddow, Penelope, 124
Provensen, Alice, 281
Provensen, Martin, 281
Pushkin, Alexander, 100

Quackenbush, Robert, 7, 34, 321, 451, 452
Quin-Harkins, Janet, 57

Rabinowitz, Sandy, 34
Radford, Ruby L., 321
Radlauer, Dan, 268, 458
Radlauer, Ed, 82, 268, 409, 458
Radlauer, Ruth, 82, 409
Rael, Rick, 269
Rahn, Joan E., 369, 370, 383
Randall, Florence Engel, 244
Randall, Janet, 244
Raskin, Edith, 419
Raskin, Ellen, 4, 35, 57, 94, 198, 245, 305
Raskin, Joseph, 419
Raspe, R. E., 124
Ratner, Marilyn, 431
Rau, Margaret, 403, 404
Ravielli, Anthony, 458
Rawlins, Margaret G., 281
Rayner, Mary, 35
Raynor, Dorka, 257
Razzi, James, 440
Read, Elfreida, 143
Reavin, Sam, 57
Reddick, Kate, 345
Reed, Betty Jane, 82
Reeder, Colonel Red, 331
Reeves, James, 125
Reeves, Martha Emilie, 345
Regehr, Lydia, 125
Reiss, Johanna, 8, 229
Reiss, John J., 42
Renick, Marion, 268
Resnick, Abraham, 404
Reynolds, Pamela, 263
Rice, Dorothy, 257
Rice, Eve, 35, 82
Rich, Louise D., 419
Richard, Adrienne, 143
Richardson, Fayette, 230
Richler, Mordecai, 198

Richoux, Pat, 211
Richter, Hans Peter, 8, 230
Riddell, J. S., 269
Rieger, Shay, 427
Riley, James Whitcomb, 291
Ringi, Kjell, 83
Rinkoff, Barbara, 170, 379
Ripkins, Martin, 263
Rivera, Geraldo, 404
Robbins, Ruth, 125, 274, 310
Roberson, Rick, 261
Roberts, Bruce, 125, 392
Roberts, Charles, 155
Roberts, Hortense Roberta, 440
Roberts, Nancy, 125, 392
Robertson, Keith, 143
Robinson, Adjai, 125
Robinson, Barbara, 306
Robinson, Charles, 83
Robinson, Maudie, 393
Robles, Bob, 328
Rock, Gail, 211, 306
Rockwell, Anne, 35, 125, 126, 311, 458
Rockwell, Harlow, 83, 458
Rockwell, Thomas, 144
Rodgers, Mary, 144
Rodman, Bella, 272
Rogers, Pamela, 212
Ronne, Captain Finn, 404
Roos, Audrey, 245
Roos, William, 245
Rose, Anne, 58
Rose, Gerald, 306
Rose, Reginald, 58
Rosen, Michael, 291
Rosen, Winifred, 212
Rosenbloom, Joseph, 452
Ross, Frank, Jr., 269
Ross, G. Max, 83
Ross, Laura, 441
Ross, Pat, 58, 83
Ross, Wilda, 345
Rossetti, Christina, 35, 198, 291
Roth, David, 212
Rothman, Joel, 379
Roughsey, Dick, 127
Rounds, Glen, 58, 127, 345
Rouverol, Jean, 331
Roy, Beth, 404
Rubin, Jeff, 269
Rudolph, Marguerita, 127
Rudström, Lennart, 428
Ruffins, Reynold, 452
Rukeyser, Muriel, 291
Rumsey, Marian, 144, 155
Rush, Caroline, 199
Rushmore, Helen, 155
Russ, Lavinia, 58
Russell, Franklin, 155
Russell, Helen Ross, 155, 346, 358, 379
Russell, Solveig P., 36, 370, 409
Rutherford, Douglas, 144
Ryan, John, 59
Rydberg, Ernie, 269

Saari, Kaye, 199
Sabin, Francene, 326
Sachs, Marilyn, 59, 170
Saltz, Donald, 452
Samuels, Gertrude, 319
Sandburg, Carl, 273
Sanger, Marjory B., 370
Sarnoff, Jane, 452
Sasek, M., 257
Sattley, Helen, 281
Sauer, Julia, 273
Saunders, Rubie, 458
Say, Allen, 127
Scarry, Richard, 36, 84
Schaeppi, Mary, 100
Scheer, George F., 135
Scheer, Julian, 94
Schick, Alice, 230, 346
Schiesel, Jane, 314
Schlein, Miriam, 84, 383
Schneider, Gerlinde, 84
Scholz, Jackson, 269
Schulman, Janet, 85
Schulte, Elaine L., 145
Schultz, Gwen, 379
Schulz, David, 456
Schurman, Dewey, 458
Schwalberg, Carol, 375
Schwartz, Alvin, 2, 199, 419, 441, 452, 453
Schwartz, Bernice S., 370
Schwartz, George I., 370
Schwarz, Eugene, 199
Schweninger, Ann, 306
Scott, Guy, 441
Scott, Jack Denton, 346, 347
Scott, John, 404, 441
Scott, John M., 387
Selden, George, 199, 200
Sellers-White, Naomi John, 85
Selsam, Millicent E., 347, 370, 371
Sendak, Maurice, 59, 93, 94, 348, 428
Serraillier, Ian, 200
Seuling, Barbara, 428, 441, 453
Seuss, Dr., 93, 94, 453
Shannon, Terry, 405
Shapiro, Irwin, 200, 442
Shapiro, Larry, 333
Shapiro, Milton J., 327
Shapp, Charles, 333
Shapp, Martha, 333
Sharfman, Amalie, 257
Sharmat, Marjorie Weinman, 59, 85, 145, 246
Sharoff, Victor, 307
Sharpton, Robert E., 442
Shaw, Evelyn, 348
Shaw, Richard, 85, 170, 282, 307
Shecter, Ben, 85
Sheffield, Margaret, 365
Shepard, Ray Anthony, 269
Sherlock, Sir Philip, 135
Sherman, Ivan, 59
Sherry, Sylvia, 246
Shiefman, Vicky, 170
Shor, Pekay, 127
Shtainmets, Leon, 230
Shub, Elizabeth, 127
Shura, Mary F., 212
Shuttlesworth, Dorothy E., 170, 348
Sidel, Ruth, 405
Siegal, Beatrice, 393
Silverstein, Alvin, M.D., 365
Silverstein, Shel, 60, 291
Silverstein, Virginia B., 365
Sim, Raymond, 402
Simon, Charlie M., 321

Simon, Hilda, 348
Simon, Seymour, 246, 380, 387, 442, 458
Singer, Isaac Bashevis, 101, 136, 200
Singer, Julia, 257
Sitomer, Harry, 384
Sitomer, Mindel, 384
Skelly, James R., 458
Skorpen, Liesel Moak, 85
Slaughter, Jean, 307
Sleator, William, 201
Slobodkin, Louis, 263
Slote, Alfred, 270
Smaridge, Norah, 291
Smith, Alan, 442
Smith, Arthur, 458
Smith, Doris Buchanan, 171, 212
Smith, Ivan, 156
Smith, Jay H., 327
Smith, Marion H., 365
Smith, Nancy Covert, 178
Smith, Norman F., 375
Smith, William J., 282
Sneve, Virginia Driving Hawk, 178
Snow, Richard, 230
Snyder, Anne, 171
Sobal, Harriet L., 86
Soble, Jennie, 453
Sobol, Donald J., 246, 275
Solbert, Ronni, 86, 128
Sommer, Elyse, 442
Southworth, John Van Duyn, 231
Speare, Elizabeth George, 274
Spiegelman, Judith, 257, 258
Spier, Peter, 86
Spinner, Stephanie, 171
Spivak, Gayatri C., 312
Squire, Roger, 128
Srivastava, Jane J., 384
St. John, Wylly Folk, 245
Stacy, Donald L., 428
Starkey, Marion, 419, 420
Steele, Mary Q., 201, 231
Steele, William O., 231
Steig, William, 36, 201
Stein, Mark L., 365
Stein, Sara Bonnett, 348, 365, 366, 443
Stempel, Hans, 263
Stephens, Mary Jo, 156
Stephens, William M., 358
Steptoe, John, 145
Sterling, Dorothy, 420
Sterling Publishing Co. Editors, 443
Stern, Philip, 312
Sternberg, Martha, 258
Stevens, Leonard A., 358
Stevens, Patricia B., 405
Stevenson, James, 36
Stevenson, Robert Louis, 101
Stewart, A. C., 145
Stewart, John, 322
Stewart, Mary, 202
Stiles, Martha Bennett, 86
Stoddard, Sandol, 202
Stoebener, Harry G., 178
Stokes, Jack, 443
Stolz, Mary, 171
Stone, A. Harris, 7, 272
Stone, Elberta H., 292
Storey, Margaret, 247
Storm, Theodor, 60
Stover, Marjorie Filley, 231
Strandquest, Dominique, 36
Strong, Arline, 376
Stuart, Forbes, 101
Sturton, Hugh, 136
Styron, Rose, 277
Suba, Susanne, 128
Sugita, Yutaka, 42
Suhl, Yuri, 86, 393
Sullivan, George, 443
Sullivan, Navin, 366
Sullivan, Wilson, 320
Sung, Betty Lee, 393
Supree, Burton, 68
Sutcliff, Rosemary, 128, 136, 271
Sutton, Felix, 317
Svatos, Ladislav, 371
Sweeney, James B., 378
Swiderska, Barbara, 128
Swiger, Elinor P., 405, 458
Switzer, Ellen, 406
Sykes, Pamela, 171
Syme, Ronald, 317, 331
Sypher, Lucy Johnston, 231

Talbot, Charlene Joy, 172
Talbot, Toby, 128, 282
Tamarin, Alfred, 393
Tanaka, Beatrice, 129
Tapley, Caroline, 231
Tashjian, Virginia A., 129, 453
Tate, Joan, 3, 172
Taves, Isabella, 270
Taylor, Herb, 349
Taylor, Kenneth N., 307
Taylor, Mark, 60, 86
Taylor, Mildred D., 179, 393
Taylor, Talus, 87, 129
Taylor, Theodore, 179
Temko, Florence, 443
Terris, Susan, 247
Terry, Walter, 312
Thayer, Jane, 60, 384
Thiede, Jan, 349
Thomas, Arline, 349
Thomas, Dawn C., 87
Thomas, Ianthe, 87
Thomas, Patricia, 36
Thomas, Ulrich, 87
Thompson, Eileen, 156
Thompson, Jean, 87
Thurber, James, 273
Thurman, Judith, 292, 312
Tippett, James S., 292
Tison, Annette, 87, 129
Titus, Eve, 37, 129
Tobias, Tobi, 87, 312
Tolkien, J. R. R., 273
Tomaino, Sarah F., 129
Tompert, Ann, 37
Torok, Lou, 458
Touster, Irwin, 247
Tower, Samuel A., 444
Towne, Mary, 270
Towne, Peter, 317
Traveller Bird, 130
Treadgold, Mary, 247
Treece, Henry, 232
Tremain, Ruthven, 454
Tremble, Freda B., 156

Tresselt, Alvin, 94, 371
Trost, Lucille, 349
Troughton, Joanna, 130
Tudor, Tasha, 93
Turk, Midge, 313
Turkle, Brinton, 60
Turnbull, Ann, 202
Turner, Philip, 310
Turska, Krystyna, 130
Twain, Mark, 213

Uchida, Yoshiko, 179
Udry, Janice May, 202
Ueno, Noriko, 42
Underwood, Ralph, 454
Ungerer, Tomi, 61, 94, 130
Unseld, Wes, 457
Untermeyer, Louis, 136
Uttley, Alison, 307

Valen, Nanine, 2, 98
Valens, Evans G., 271
Van der Loeff, A. Rutgers, 271
Van Der Horst, Brian, 428, 429
Van Der Veer, Judy, 179
Van Duyn, Janet, 406
Van Gelder, Richard, 349
Van Iterson, S. R., 247, 248
Van Leeuwen, Jean, 130, 308
Van Loon, Dirk, 258
Van Scott, Glory, 131
Van Stockum, Hilda, 258, 274
Van Woerkom, Dorothy, 131
Varga, Judy, 88, 308
Vaughan, Harold Cecil, 420
Velthuijs, Max, 61
Venable, Alan, 37
Ventura, Piero, 406
Vermeer, Jackie, 444
Verne, Jules, 275
Verral, Charles Spain, 327
Vestly, Anne-Cath., 172
Villagana, Eugenio, 406
Villiard, Paul, 444
Vining, Elizabeth Gray, 313
Viorst, Judith, 88
Vogel, Ilse-Margret, 172
Volgyes, Ivan, 406
Volgyes, Mary, 406
Von Wartburg, Ursula, 444

Waber, Bernard, 93
Wahl, Jan, 37, 61, 308
Wakana, Kei, 458
Walker, Barbara K., 101, 131
Walker, Diana, 145
Walker, Mort, 61
Wallace, Barbara Brooks, 173
Wallace, Daisy, 282
Walmsley, Leo, 429
Walsh, Anne Batterberry, 444
Walsh, Jill, 232, 274
Walt Disney Productions, 454
Walton, Bryce, 146
Walton, Richard J., 420
Ward, Lynd, 5, 93
Ward, Ralph T., 409
Ware, Leon, 248
Warner, Matt, 349
Warren, Joyce W., 157
Warren, Mary Phraner, 248
Waters, John F., 350, 358
Watson, Clyde, 136
Watson, Jane Werner, 248, 350
Watson, Nancy Dingman, 37, 89
Watson, Simon, 263
Watts, Mabel, 89
Weatherbee, Donald E., 406
Webb, Robert N., 420
Weber, Lenore M., 173
Webster, David, 350, 454
Weddle, Ferris, 146
Weigle, Oscar, 292
Weik, Mary Hays, 232, 272
Weil, Lisl, 38, 89, 308
Weiner, Sandra, 179
Weir, Rosemary, 232
Weiss, Ann E., 320, 358, 458
Weiss, Malcolm E., 380, 385
Weiss, Peter, 445
Weiss, Renee Karol, 131
Weitzman, David, 421
Welber, Robert, 89
Wellman, Alice, 89
Wells, H. G., 275
Wells, Rosemary, 90
Werner, Vivian, 407
Wersba, Barbara, 4, 202, 203, 273
Werth, Kurt, 132
West, Emmy, 232
Wezel, Peter, 93
White, Alicen, 38
White, Anne Terry, 136, 308
White, Dori, 309
White, E. B., 273
White, Edgar, 90
White, Laurence B., Jr., 454, 455
Whitman, Walt, 294
Whitney, Thomas P., 102, 132
Wibberly, Leonard, 233, 264
Widell, Helen, 157
Wier, Ester, 146, 213
Wiesner, William, 132, 455
Wiest, Claire, 90
Wiest, Robert, 90
Wilder, Laura Ingalls, 274
Wildsmith, Brian, 42, 293
Wilkinson, Brenda, 179
Wilkinson, Burke, 275
Willard, Barbara, 157, 282
Williams, Barbara, 38, 62
Williams, Jay, 62, 102, 203
Williams, John A., 313
Williams, Margery, 203
Williams, Ursula Moray, 102
Williamson, Mel, 180
Wilson, Charles Morrow, 317
Wilson, Gahan, 203
Wilson, Lionel, 38
Winn, Marie, 90, 455
Winter, Paula, 42
Winther, Barbara, 429
Winther, Sophus Keith, 233
Winthrop, Elizabeth, 62, 173
Wise, William, 458
Wiseman, Ann, 445
Wiseman, Bernard, 38, 309
Witheridge, Elizabeth, 272
Withers, Carl, 132
Wittels, Harriet, 90
Wojciechowska, Maia, 173, 275
Wold, Jo Anne, 213
Wolde, Gunilla, 91
Wolf, Bernard, 213

Wolff, Diane, 445
Wolkstein, Diane, 132, 133
Wood, Joyce, 91
Wood, Phyllis Anderson, 157
Woolley, Catherine, 445
Wright, Dare, 350
Wyler, Rose, 385
Wyndham, Lee, 133
Wyndham, Robert, 133

Yashima, Taro, 94, 275
Yeo, Wilma L., 249
Yeoman, John, 39, 446
Yep, Laurence, 233
Yolen, Jane, 15, 102, 133, 134, 136
York, Carol Beach, 213, 249
Young, B. E., 327
Young, Bernice E., 394
Young, Eleanor R., 366
Young, Helen, 62
Young, Jan, 394
Young, Miriam, 62, 173

Zappalorti, Robert T., 350
Zavrel, Stepan, 102, 310
Zellan, Audrey Penn, 62
Zemach, Harve, 102, 134, 136
Zemach, Kaethe, 102
Ziegler, Ursina, 91
Zim, Herbert S., 351, 373, 458
Zimelman, Nathan, 39, 63
Zimnik, Reiner, 203
Zindel, Paul, 4
Zolotow, Charlotte, 91, 92, 258, 309

TITLE INDEX

A Is for Annabelle, 93
Aaron and the Green Mountain Boys, 223
Abby, 67
ABC for the Library, 14
Abel's Island, 201
Abominable Swamp Man, The, 188
About Animals, 84
About Dying, 365
About Handicaps, 366
Abracadabra!, 441
Absurd Alphabedtime Stories, 13
Accomplice, The, 143
Acorns and Squash, 146
Across Five Aprils, 274
Across the Meadow, 85
Across the Sea from Galway, 221
Act Now!, 427
Addie and the King of Hearts, 211
Adventures of Aku, The, 107
Adventures of Little Mouk, The, 113
Adventures of Obadiah, The, 60
Adventures of Strong Vanya, 124
Adventures of the Three Colors, The, 87
Adventures of Tom Sawyer, The, 213
Adventures with a Cardboard Tube, 387
African Animals through African Eyes, 423
African Crafts, 436
Albert Herbert Hawkins—The Naughtiest Boy in the World, 48
Albert's Toothache, 38
Album of Dinosaurs, 332
Album of Puerto Ricans in the United States, An, 388
Album of the Italian-American, An, 391
Album of the Jews in America, An, 393
Album of Women in American History, An, 414
Alcohol and You, 362
Alcohol: Drink or Drug?, 362
Alcohol: Proof of What?, 362
Alec's Sand Castle, 58
Alexander and the Terrible, Horrible, No Good, Very Bad Day, 88
Alfalfa, Beans and Clover, 369
Alfalfa Hill, 82
Alfie Finds "The Other Side of the World," 271
Alfred Goes Flying, 44
Alice's Adventures in Wonderland and Through the Looking Glass, 272
All about Goldfish as Pets, 337
All about Houses, 397
All about Rabbits as Pets, 337
All along the Way, 290
All Day Long, 84
All Day Long: Fifty Rhymes of the Never Was and Always Is, 293
All for Fall, 287
All in Good Time, 196
All the Children Were Sent Away, 223
All the Pretty Horses, 51
All Together: A Child's Treasury of Verse, 293
All Upon a Stone, 354
All-America Coeds, The, 268
Alligator, 348
Alligator Case, The, 275
Alligator Pie, 288
Almost Brothers, 174
Along Sandy Trails, 293
Alphabet, 12
Amanda, Dreaming, 4, 202
Amateur Magician's Handbook, The, 434
Amateur Zoologist's Guide to Turtles and Crocodilians, The, 350
Amazing Miss Laura, The, 205
Amazing Mr. Prothero, The, 182
Amazing Stethoscope, The, 457
Amber Wellington, Daredevil, 239
Amelia Bedelia and the Surprise Shower, 94
Amelia Mixed the Mustard, 280
Amelia Quackenbush, 206
America Is Not All Traffic Lights, 277
American Conscience: Woodrow Wilson's Search for World Peace, An, 414
American Denim, 429
American Flag, The, 418
American Indian in America, The, 390
American Political System, The, 416
America's Most Haunted Places, 125
Aminal, The, 43
Among Lions, 137
Among the Dolls, 201
Amos and Boris, 36
Amy and the Cloud Basket, 197
Amy's Dinosaur, 26
Anansi the Spider, 122
Anatole in Italy, 37
Ancient Indians of the Southwest, 393
Ancient Indonesia, 406
And I Mean It, Stanley, 44
And It Came to Pass, 307
And Then Mom Joined the Army, 164
And Then There Were None, 355
Andromedar SR 1, 263
Andron and the Magician, 99
Andy Jackson and the Battle for New Orleans, 416
Angie, 202
Animal Family, The, 273
Animal Tales, 110
Animals and Plants That Trap, 354
Anna Banana, 26
Annie and the Old One, 177
Annie Wauneka, 316
Annie's Rainbow, 45
Anno's Alphabet, 6, 11
Antarctic Challenge, 405
Anteater Named Arthur, An, 93
Any Me I Want to Be, 288
Ape in a Cape, 93
Applemouse, 87
Approaches to Clay Modelling, 441
Approaches to Crayons, Chalks and Pastels, 441
Approaches to Painting, 429
April's Witches, 238
Apt. 3, 74
Aquatic Insects, 343
Arab World in the 20th Century, The, 255
Arabel's Raven, 180
Archaeology, 331
Are All the Giants Dead?, 100
Are You My Friend?, 56
Are You There, God? It's Me, Margaret, 3, 204
Arilla Sun Down, 176
Ark, The, 294

Arm of the Starfish, 275
Armed with Love: Stories of the Disciples, 295
Around and Around: LOVE, 364
Around the World in Eighty Days, 275
Art of America Since World War II, The, 425
Art of China, The, 425
Art of the New American Nation, The, 425
Art of Walt Disney, The, 424
Arthur's Christmas Cookies, 301
As I Walked Out One Evening, 281
As Right as Right Can Be, 58
Ask Me Another Riddle, 454
Ask Me No Questions, 247
Astrology and Foretelling the Future, 455
At Last to the Ocean, 379
At Mary Bloom's, 64
At Work, 84
Athletic Fitness, 458
Atom, the Little Moon Monkey, 263
Authorized Autumn Charts of the Upper Red Canoe River Country, 184
Auto Racing Highlights, 456
Auto Racing Talk for Beginners, 457
Averages, 384
Away and Ago: Rhymes of the Never Was and Always Is, 289
Away in a Manger: A Story of the Nativity, 310
Away Went the Balloons, 141
Azeet, Paratrooper Dog, 151

Baba and the Flea, 131
Babar and the Wully-Wully, 22
Babe Ruth, 327
Baboushka and the Three Kings, 310
Baby, 55
Backbone of the King, 135
Backyard Astronomer, The, 373
Bad Bell of San Salvador, The, 215
Balarin's Goat, 106
Baldur and the Mistletoe, 114
Ball of Clay, A, 434
Ballooning Adventures of Paddy Pork, The, 93
Baney's Lake, 158
Bantam Trivia Quiz Book, The, 452
Barbapapa's Voyage, 129
Barbarossa: The Pirate King, 329
Baron Munchausen, 124
Bartholomew, We Love You!, 154
Base Five, 380
Baseball, 455
Baseball Brothers, 269
Baseball My Way, 457
Baseball's Miracle Teams, 456
Basic Basketball Strategy, 457
Basic Football Strategy, 456
Basic Hockey Strategy, 457
Basic Soccer Strategy, 456
Basket That Flew over the Mountain, The, 89
Basketball Skill Book, The, 457
Basketball Talk for Beginners, 457
Bats in the Dark, 341
Battle of Reuben Robin and Kite Uncle John, The, 107
Be a Winner in Basketball, 456
Be a Winner in Tennis, 456
Be a Winner in Track and Field, 456
Be Nice to Josephine, 73
Beads as Jewelry, 431
Beany and His New Recorder, 57
Bear and the Fly, The, 42
Bear Circus, 33
Bear Detectives, The, 16
Bear Who Had No Place to Go, The, 36
Bear's Bicycle, The, 54
Bears' House, The, 170
Bears in the Night, 16
Bears' Nature Guide, The, 334
Bears on Hemlock Mountain, The, 271
Bear's Water Picnic, The, 39
Beast of Monsieur Racine, The, 61
Beautiful Christmas Tree, The, 309
Beauty and the Beast, 123
Beaver Year, 334
Beavers Live Here, 338
Because of a Flower, 369
Because of the Sand Witches There, 201
Bed Just So, The, 113
Bedtime for Frances, 93
Bedtime Story, A, 77
Bee, 149
Bee Tree and Other Stuff, 290
Beginner under the Backboards, 267
Beginner's Book of Needlepoint, A, 440
Beginning Stamp Collecting, 439
Behind the Scenes of Television Programs, 408
Bell Laboratories, 407
Bellfounder's Son, The, 252
Ben and Annie, 3, 172
Ben Goes into Business, 176
Beowulf, 271
Berlin Olympics, The, 455
Bern, Son of Mikula, 249
Bert Breen's Barn, 2, 220
Best Christmas Pageant Ever, The, 306
Best of John W. Campbell, The, 259
Betsy and the Chicken Pox, 91
Betsy's Afternoon, 171
Better Than All Right, 211
Betty Crocker's Cookbook for Boys and Girls, 433
Beyond the Dream: Occasional Heroes of Sports, 322
Beyond the Tomorrow Mountains, 275
B–G: Fighter of Goliaths, 319
Bible Stories, 304
Bicycles, 437
Big Bear to the Rescue, 31
Big Doc Bitteroot, 256
Big Fish, 81
Big Hello, The, 85
Big Joke Game, The, 185
Big Red, 152
Big Sister Tells Me That I'm Black, 283
Big Stick, The, 265
Biggest Riddle Book in the World, 452
Biggest Victory, The, 270
Billie Jean King, 323
Billion for Boris, A, 144
Billy Bartram and His Green World, 370
Billy Goat and His Well-Fed Friends, 26
Billy Goat in the Chili Patch, The, 118
Bim, the Little Donkey, 34
Biography of a Cottontail, 349
Biography of an Armadillo, 340
Bird Book, The, 282
Bird from the Sea, The, 131
Bird Talk, 339
Birds in the Street, 342

Bird's Woodland, The, 338
Bisha of Burundi, 250
Bishop and the Devil, The, 200
Bitter Herbs and Honey, 175
Black African Empires, 399
Black BC's, The, 388
Black Heroes in Our Nation's History, 389
Black Images: The Art of West Africa, 427
Black in America, 390
Black Misery, 293
Black on White and Read All Over, 407
Black Pearl, The, 275
Black Pilgrimage, 5, 389
Black Wolf of Riverbend, The, 157
Black Wolf of the Steppes, 219
Black Women of Valor, 315
Blind Connemara, The, 158
Blood Royal, 232
Bloody Country, The, 7, 218
Bloody Kansas, 1854-65, 410
Blossom on the Bough, The, 367
Blow Ye Winds Westerly, 413
Blue and Green Wonders and Other Latvian Tales, 115
Blue Caboose, The, 165
Blue Moose, 33
Boat in the Reeds, The, 145
Bob: Watchdog of the River, 152
BOO to a Goose, 78
Book for Jodan, A, 169
Book of Bosh, A, 288
Book of Cities, 406
Book of Devils and Demons, 99
Book of Monsters, A, 120
Book of Satellites for You, A, 371
Book of Wishes and Wishmaking, The, 2, 186
Boonmee and the Lucky White Elephant, 253
Borrowers, The, 273
Boy Called Fish, A, 154
Boy Called Hopeless, A, 168
Boy Drummer of Vincennes, The, 217
Boy of Old Prague, 275
Boy Who Could Fly, The, 195
Boy Who Drew Sheep, The, 311
Boy Who Tried to Cheat Death, The, 194
Boyhood of Grace Jones, The, 209
Boys and Girls—Girls and Boys, 79
Brady, 274
Braid Craft, 436
Brave Eagle's Account of the Fetterman Fight, 389
Bravo, Burro!, 252
Breath of Air and a Breath of Smoke, A, 364
Brian Wildsmith's Circus, 42
Brian Wildsmith's Illustrated Bible Stories, 310
Brian Wildsmith's Mother Goose, 293
Bridget, 167
Brief Garland, 267
Bright and Morning Star, The, 223
Bristle Face, 271
British Isles, 396
Broken Citadel, The, 187
Bronze Bow, The, 274
Bronzeville Boys and Girls, 293
Brothers by Choice, 143
Brownies—Hush, 309
Bruno, 183
Bruno Bear's Bedtime Book, 21
Bubba and Babba, 124
Buccaneers, 399
Bucketful of Moon, A, 128
Buffalo Book, The, 337
Bugaboo Bill, 285
Builders on the Desert, 406
Building on Your Street, A, 458
Bulbs, Corms and Such, 370
Bullfrog Grows Up, 21
Bullock Carts and Motor Bikes, 404
Bunk Beds, 62
Burning Star, 250
Bushmen and Their Stories, The, 253
Busy Honeybee, The, 341
Busybody Nora, 73
But I'm Ready to Go, 158
Butterflies Come, The, 344
Butterflies of the World, 341
Butterfly Ball and the Grasshopper's Feast, The, 103
Button in Her Ear, A, 167
By Crumbs, It's Mine!, 215
Bzzz—A Beekeeper's Primer, 432

Cabin Faced West, The, 273
Cabin in the Sky, 138
Caddie Woodlawn, 273
Cakes and Custard, 276
Calculator Puzzles, Tricks, and Games, 450
Calf, Goodnight, 74
Calf Is Born, A, 336
Call Me Bandicoot, 197
Call of the Wild, 153
Camels, 350
Can I Help How I Feel?, 364
Can You Find the Animal?, 345
Candita's Choice, 272
Candles for Beginners to Make, 433
Canyon Winter, 209
Cap O'Rushes, 110
Car Racing against the Clock, 269
Careers in Aviation, 457
Careers in Sports, 457
Carol Burnett, 313
Case of the Elevator Duck, The, 235
Case of the Nervous Newsboy, The, 240
Case of the Silver Skull, The, 237
Castaways on Long Ago, 196
Castle of Ladies, The, 114
Cat Called Camouflage, A, 208
Catch a Little Fox, 447
Cathedral: The Story of Its Construction, 5, 227
Cats of the World, 349
Cat's Quizzer, The, 453
Cats, The, 143
Cavalcade of Magicians, A, 187
Celestino Piatti's Animal ABC, 93
Cereal Box, The, 54
Ceremony of Innocence, 222
Certain Small Shepherd, A, 309
Certainly, Carrie, Cut the Cake, 290
Chalk Cross, The, 214
Champions of the Little League, 457
Changing World of Birds, The, 351
Charles de Gaulle, 318
Charley's Clan, 85
Charlie and the Chocolate Factory: A Play, 425
Charlie and the Great Glass Elevators, 185
Charlie Brown's Super Book of Questions and Answers, 450

Charlotte's Web, 273
Chas. Addams Mother Goose, The, 293
Checker Players, The, 37
Chemistry in the Kitchen, 387
Cherokee Animal Tales, 135
Chick and the Duckling, The, 93
Chicken and the Egg, The, 342
Child of the Hogan, 177
Children of Hong Kong, 405
Children of the Sun, 393
Children of Vietnam, 8, 255
Children's Dream Book, The, 25
Children's Homer, The, 135
Children's War, The, 179
Child's Book of Animals, A, 337
Child's Book of Flowers, A, 367
Child's Book of Seasons, A, 287
Child's History of America, A, 417
Child's World of Stamps, A, 431
China in the Twentieth Century, 394
Chinese Helped Build America, The, 388
Chinese in America, The, 393
Chinese Story Teller, The, 107
Chinese Way, The, 401
Chinese Writing, 445
Chitty-Chitty-Bang-Bang, 273
Choogoowarra: Australian Sheep Station, 400
Christmas, 297
Christmas Crafts for Everyone, 298
Christmas Piñata, The, 302
Christmas Window, The, 303
Church Mice Spread Their Wings, The, 32
Church Mouse, The, 33
Cinderella, 96
Circle of Life: The Miccosukee Indian Way, 390
Circles, 384
Circles, Triangles, and Squares, 41
Circus Baby, The, 33
Circus Cannonball, 88
City Leaves, City Trees, 368
City of the Stargazers, 399
Clarinet and Saxophone Book, The, 422
Clarion the Killdeer, 155
Classical World, The, 402
Clay Pot Boy, The, 116
Clementine, 451
Clever Kate, 127
Clocks and More Clocks, 51
Closer Look, A, 354
Cloud Book, The, 377
Coat Hanger Christmas Tree, The, 299
Cockleburr Quarters, 147
Cockroaches, 345
Code and Cipher Book, The, 452
Collared Peccary, 340
Colonial Wars, The, 415
Colony of North Carolina, The, 415
Colony of Rhode Island, The, 420
Come Along to Portugal, 399
Come Along to Romania, 404
Come Away, 193
Come Here, Cat, 81
Come with Me to the Edge of the Sea, 358
Coming of the Civil War, The, 414
Complete Book of Baseball Cards, The, 430
Complete Book of Practical Camping, The, 435
Complete Nonsense Book, The, 293
Complete Works: Lewis Carroll, 184
Computers, 384
Confessions of an Only Child, 208
Congress and American Foreign Policy, 420
Contemporary Children's Theater, 426
Contest: An Armenian Folktale, The, 114
Controls in Your Body, 366
Cookie Book, The, 438
Cool Ride in the Sky, The, 132
Coo-My-Dove, My Dear, 115
Coplas: Folk Poems in Spanish and English, 282
Corduroy, 94
Count and See, 13
Count on Calico Cat, 11
Countdown to Christmas, 304
Counting on an Elephant, 14
Courage of Kazan, The, 101
Cow Called Boy, A, 154
Cowboy Capital of the World, 411
Cowboy on Ice, 268
Cowboy's Christmas, The, 294
Coyote Tales, 191
Crafts and Toys from Around the World, 439
Cranberry Thanksgiving, 299
Crane Maiden, The, 135
Crane, The, 203
Creating Things That Move, 434
Creation, The, 303
Creatures of Darkness, 350
Cricket Songs: Japanese Haiku, 293
Crickets and Frogs, 290
Crickety-Cricket!, 292
Crocodile in the Tree, The, 23
Crocodile's Tale: A Philippine Folk Story, A, 104
Cross-Country Skiing and Snowshoeing, 455
Cross Your Fingers, Spit in Your Hat, 2, 199
Cross-Fire, 8, 164
Crow Boy, 275
Cruisin for a Bruisin, 212
Crumb, The, 139
Cry Spy, 275
Cuckoo Tree, The, 180
Cuddly Dolls: And How to Dress Them, 438
Curse of Laguna Grande, The, 247
Czechoslovakia, Hungary, Poland, 406

D is for Rover, 13
Daisy, 250
Dakota Sons, 205
Dance to Still Music, A, 162
Dancing Bear, The, 220
Dancing Stars: An Iroquois Legend, The, 125
Dandelion, 93, 371
Dandelions Don't Bite, 407
Danger Downriver, 232
Danger on Shadow Mountain, 144
Danny and the Anaconda, 252
Danny, the Champion of the World, 139
Dark Eagle: The Story of Benedict Arnold, The, 7, 327
Darkness of Giants, A, 137
Daughter of the Sea, 229
David He No Fear, 300
David the Giantkiller, 308
David's Pockets, 71
Dawn over Saratoga, 218
Day No Pigs Would Die, A, 3, 210

Day the Bastille Fell, The, 401
Day the Tide Went Out . . . And Out . . . And Out . . . . The, 122
Dayapala of Ceylon, 257
Days of Courage, 224
Dead As the Dodo, 48
Dead End Bluff, 272
Dead Tree, The, 371
Death of a Wombat, The 156
Death of "Evening Star," The, 221
Deer in the Pasture, The, 68
Delilah, 141
Delta Mystery, 248
Demeter and Persephone, 124
Desert Is Theirs, The, 352
Detective Mole, 34
Devil's Piper, The, 198
Devil's Story Book, The, 182
Dexter, 236
Diary of Democracy, 418
Diary of Trilby Frost, The, 206
Difference of Ari Stein, The, 224
Dig, Drill, Dump, Fill, 41
Digging into the Past, 332
Din Dan Don: It's Christmas, 299
Dinner at Alberta's, 26
Dinosaurs, 333
Dinosaur's Housewarming Party, 28
Discovering the American Stork, 346
Disney's America on Parade, 414
Divided They Stand, 404
Djugurba: Tales from the Spirit Time, 104
Do a ZOOMdo, 430
Do Bears Have Mothers, Too?, 339
Doctor J, 324
Doctor Proctor and Mrs. Merriwether, 65
Doctor Rabbit, 37
Dog and a Half, A, 157
Doll's Day for Yoshiko, The, 275
Dolls, Dolls, Dolls, 433
Dome People, The, 166
Donkey Prince, The, 95
Don't Forget the Bacon!, 51
Don't Take Teddy, 272
Dorp Dead, 272
Dorrie and the Halloween Plot, 298
Dorrie and the Haunted House, 237
Dorrie and the Witch's Imp, 47
Dorrie's Book, 170
Double Fun: 100 Outdoor and Indoor Games, 448
Dougal Looks for Birds, 86
Doves and Pomegranates, 291
Down the River without a Paddle, 90
Dr. Anno's Magical Midnight Circus, 43
Drac, The, 2, 98
Dragon in the Ghetto Caper, The, 240
Dragon of Santa Lalia, The, 95
Dragon Slayer, 128
Dragon Takes a Wife, The, 195
Dragonfall 5 and the Empty Planet, 260
Dragonfall 5 and the Space Cowboys, 260
Dragonflies, 348
Dragonsong, 262
Dragonwings, 233
Drama of the Oceans, The, 352
Dream Watcher, The, 273
Dreams, 51
Drinking Gourd, The, 227
Driven to Win: A. J. Foyt, 325
Drugs and You, 363
Drum, The, 426
Dumb Like Me, Olivia Potts, 244
Dune Buggies, 407
Dupper, 147
Dust of the Earth, 217
Dusty, 152

Early Indians, The, 392
Ears of Louis, The, 266
Earth Times Two, 263
Earthworms, 341
East Crafts Book, 443
Easter Cat, The, 149
Easter Eggs for Everyone, 298
Easy Embroidery, 439
Easy Enameling on Metal, 432
Eating Places, 458
Eavesdropping on Space, 373
Eclipse, 372
Ecology Story, An, 170
Ed Emberley's Drawing Book of Faces, 424
Eddie's Valuable Property, 141
Edgar Allan, 3, 272
Edgar Allan Poe, 312
Edge of the Next Year, The, 171
Edwardian Summer, An, 40
Eight Tales of Mr. Pengachoosa, 199
8,000 Stones: A Chinese Folktale, 133
El Salvador, 395
Elefish, 16
Elephant, 39
Elephant Buttons, 42
Elephant Girl, 47
Elephant in Trouble, 21
Elephant's Child, The, 191
Elizabeth and the Marsh Mystery, 275
Elizabeth Blackwell, 330
Ellen, 328
Ellipse, The, 381
Elmo Dodlan, 194
Elton John, 314
Elves and the Shoemaker, The, 99
Elvira Everything, 43
Elvis and His Secret, 207
Emily and the Klunky Baby and the Next-Door Dog, 77
Emma's Dilemma, 153
Emperor and the Drummer Boy, The, 274
Emperor and the Kite, The, 136
Emperor's New Clothes, The, 130
Emperor's Winding Sheet, The, 232
Enchanted Forest, The, 96
Enchanted Orchard, The, 108
Enchantment of Africa: Kenya, 396
Enchantment of South and Central America, 395
Encyclopedia Brown and the Case of the Dead Eagles, 246
Encyclopedia Brown: Boy Detective, 275
Encyclopedia Brown Tracks Them Down, 246
End of the Game, 205
Endangered Predators, 355
Endless Pavement, The, 190
Enduring Beast, The, 276
Enemy at Green Knowe, An, 274
Energy and the Environment, 375
Energy, 374
Enjoying Gymnastics, 456
Enormous Egg, The, 272
Enterprising Women, 328
Enzymes in Action, 334

Epilepsy, 365
Eric Carle's Storybook, 95
Escape from the Crater, 259
Escape into the Zoo, 74
Escape King: The Story of Harry Houdini, 314
Escape of the Giant Hogstalk, The, 189
Eskimo Crafts, 430
Eskimos, 395
Eskimos of the World, 398
Estimation, 382
Europe for Young Travelers, 405
Everett Anderson's Friend, 69
Every Time I Climb a Tree, 293
Everyday Inventions, 374
Everything: An Alphabet, Number, Reading, Counting, and Color Identification Book, 12
Evolution of a Scientist: The Two Worlds of Theodosius Dobzhansky, 321
Exiles of the Stars, 262
Experiments in Art, 428
Explorers into Africa, 400
Exploring a Coral Reef, 352
Exploring an Ocean Tide Pool, 352
Exploring and Understanding Fish, 334
Exploring and Understanding the Human Body, 359
Exploring As You Walk in the Meadow, 353
Exploring with Metrics, 380
Explosives, 386
Eye in the Forest, The, 231

Face-Off at Center Ice, 269
Facts about Sex for Today's Youth, 360
Fair Day and Another Step Begun, 193
Fairy Rings and Other Mushrooms, 366
Faith Has Need of All the Truth: A Life of Pierre Teilhard De Chardin, 321
False Flamingoes, The, 109
False Spring, A, 325
Fannie Lou Hamer, 316
Far Out the Long Canal, 275
Farewell to Manzanar, 390
Farming around the World, 456
Fat Cat: A Danish Folktale, The, 117
Fat Ernest, 89
Fat Free, 360
Fat Polka-Dot Cat and Other Haiku, 289
Father Like That, A, 91
Father's Arcane Daughter, 241
Favorite Fairy Tales Told in India, 97
Fawn: A Novel, 7, 274
FDR and the Supreme Court Fight, 1937, 415
Feast Day, The, 221
Feathered Ones and Furry, 286
Fence: A Mexican Tale, The, 135
Few Fair Days, A, 222
Fidelia, 157
Fifth Inning Fade-Out, 267
Figgs and Phantoms, 4, 198
Fighting Shirley Chisholm, 319
Figure of Speech, A, 9, 168
Find Debbie!, 236
Finist the Falcon Prince, 125
Finn Family Moomintroll, 190
Fire, 386
Fire Trail, The, 146
Firebringer, The, 136
Fires of Jubilee, The, 392
Fireweed, 274
First Book of Holidays, The, 297
First Look at Birds, A, 347
First Serve, 270
First Step, 171
Fish Is Fish, 30
Fisherman's Bride, The, 128
500 Hats of Bartholomew Cubbins, The, 94
Five Knucklebones, 221
5 Men under 1 Umbrella & Other Riddles, 450
Five Points for Hockey, 268
Five Roads to the White House, 320
Five-Color Buick and a Blue-Eyed Cat, A, 157
Flag at the Pole, A, 219
Flash the Dash, 24
Flashlight, 292
Flat on My Face, 206
Flight of Exiles, 259
Flim and Flam and the Big Cheese, 49
Floating Clouds, Floating Dreams, 116
Flower with Love, A, 439
Fly Away Home, 229
Fly Away Peter, 23
Fly by Night, 191
Flying Lesson of Gerald Pelican, The, 16
Flying Machine: A Stagecoach Journey in 1774, The, 226
Flying Reptiles in the Age of Dinosaurs, 332
Flying Saucer Full of Spaghetti, A, 41
Flying Shoes, The, 116
Flying Today and Tomorrow, 408
Fog Magic, 273
Folk Crafts for World Friendship, 443
Folk Music in America, 428
Follow a Fisher, 345
Follow Me Cried Bee, 37
Follow the Leader, 211
Food You Eat, The, 457
Fooling Around with Words, 454
Fools of Chelm, The, 200
Football Players Do Amazing Things, 456
Football Talk for Beginners, 457
Footsy, 269
For All That Lives, 351
For the Love of Ann, 359
Fossil Snake, The, 182
Fossils Tell of Long Ago, 331
4-Way Stop, 289
France, 395
Franklin Delano Roosevelt, 320
Franklin's Tale, The, 108
Fred Lynn, 323
Frederick, 93
Free, 202
Freedom from Bondage, 214
Freedom Next Time, 218
Freelon Starbird, 230
Freeman, 138
Freewheeling of Joshua Cobb, The, 141
Frere Jacques, 448
Fresh, Canned and Frozen, 458
Friday Nights and Robert, 208
Friedrich, 8, 230
Friend in the Park, A, 64
Friendly Wolf, The, 112
Friendly Woods, The, 152
Frog and Toad Are Friends, 30
Frog Prince, The, 107
From Early American Paintbrushes, 409

From Footpaths to Freeways, 409
From Lupita's Hill, 252
From One Drop of Water, 387
From Pond to Prairie, 357
From Stones to Gems to Jewelry, 438
From the Progressive Era to the Great Depression, 391
From Trails to Superhighways, 409
Front Court Hex, 264
Frontiers of Dance: The Life of Martha Graham, 312
Fun with Growing Things, 432
Funniest Story Book Ever, The, 36
Funny Bananas: The Mystery at the Museum, 242
Funny Little Woman, The, 123
Funny Men of the Movies, 423
Funny Number Tricks, 385
Funny Old Bag, The, 89
Funny Side of Science, The, 446
Funny Stories to Read or Tell, 120
Further Tales of Mr. Pengachoosa, 199
Future Kin: Eight Science Fiction Stories, 261

Gabriel, 150
Gallery-Wonders, 278
Gallimaufry, 187
Galong, River Boy of Thailand, 258
Gamebreakers of the NFL, 324
Gammage Cup, The, 273
Garden Is Doing Fine, The, 360
Gardening Book, A, 444
General Felice, 271
Genie of Sutton Place, The, 200
Gentle Ben, 271
George and the Goblins, 50
George Mason of Virginia, 329
George Washington Carver, 317
Georgie Goes West, 45
Georgina and the Dragon, 166
Geranium on the Window Sill Just Died but Teacher You Went Right On, The, 8, 285
Geronimo: The Fighting Apache, 317
Geronimo: The Story of An American Indian, 317
Gertrude Kloppenberg II, 208
Getting Along in Your Family, 364
Getting Something on Maggie Marmelstein, 145
Getting Started in Treasure Hunting, 442
Gettysburg: Tad Lincoln's Story, 5, 227
Ghana and Ivory Coast, 403
Ghost Garden, The, 140
Ghost of Thomas Kempe, The, 193
Ghost Story, 187
Ghost Town Mystery, The, 233
Ghost Towns of the West, 410
Ghosts, 246
Ghosts Go Haunting, 135
Gianni and the Ogre, 121
Giant Devil-Dingo, The, 127
Giant Jam Sandwich, The, 54
Gift for the Children, A, 107
Gigantic Balloon, The, 81
Gila Monster, The, 340
Gildaen: The Heroic Adventures of a Most Unusual Rabbit, 95
Gilgamesh: Man's First Story, 135
Gilly Gilhooley: A Tale of Ireland, 109
Gingerbread Boy, The, 111
Ginnie and Geneva Cookbook, 445
Girl Who Cried Flowers, The, 133
Girl Who Loved the Wind, The, 134
Girl Who Sat by the Ashes, The, 134
Girls' Basketball, 455
Gladys Told Me to Meet Her Here, 59
Global Food Shortage, The, 357
Glowchild and Other Poems, 277
Glowing in the Dark, 376
Glue Fingers, 265
Go and Hush the Baby, 66
Go Ask Alice, 9, 158
Go Tell Aunt Rhody, 445, 451
Go Up the Road, 176
Goat in the Rug, The, 65
Goats of Agadez, The, 338
Goats Who Killed the Leopard, 253
Gobble-Uns'll Git You ef You Don't Watch Out!, The, 291
Goblin Market, 198
Goblins Giggle and Other Stories, The, 294
God Save Ireland!, 405
God Wash the World and Start Again, 300
Going to Moscow, 110
Going to School in 1776, 416
Going to the Zoo with Roger Caras, 335
Gold City Girl, 213
Golden Book of the Mysterious, The, 248
Golden Coyote, The, 156
Golden Goblet, The, 274
Golden Phoenix and Other French-Canadian Fairy Tales, The, 134
Golden Treasury of Myths and Legends, The, 136
Golem, The, 5, 121
Gondolier of Venice, The, 28
Good and Bad Feelings, 365
Good Bird, The, 93
Good Lemonade, 64
Good Morning, Whale, 45
Good Night Little ABC, 13
Good Night Little One, 13
Good Night Richard Rabbit, 28
Good Old James, 9, 94
Good Work, Amelia Bedelia, 57
Goodbye, García, Adíos, 328
Goodbye River, Goodbye, 356
Goodluck Spider and Other Bad Luck Stories, The, 194
Goodnight, Orange Monster, 30
Goody Hall, 234
Goose That Went to Hollywood, The, 147
Gordon Parks, 313
Gordon's House, 19
Grand Papa and Ellen Aroon, 228
Grandfather Tales, 309
Grandma Didn't Wave Back, 159
Grandmother Lucy Goes on a Picnic, 91
Grass Tower, The, 194
Great American Nurses, 328
Great Christmas Kidnaping Caper, The, 308
Great Energy Search, The, 374
Great Fire, The, 220
Great Gittin' up Morning! A Biography of Denmark Vesey, 316
Great Green Apple War, The, 209
Great Green Turkey Creek Monster, The, 48
Great Inventions, 457
Great Latin Sports Figures, 325
Great No-Hitters, The, 456

Great Rain Robbery, The, 80
Greatest: Muhammad Ali, The, 322
Green and Something Else, 210
Gregory Gray and the Brave Beast, 48
Grey King, The, 184
Ground Afire, 214
Grover, 160
Growing Up Yanqui, 328
Guarneri, 233
Guess What Rocks Do, 379
Guest, The, 31
Guinness Book of Young Recordbreakers, 457
Guitar, The, 426
Gunhilde's Christmas Booke, 302
Gunshot Grand Prix, The, 144
Gus and the Baby Ghost, 60
Guy Can Be Wrong, A, 170
Guy Lenny, 168
Gypsies, The, 391
Gypsy Laddie, The, 257

Haiku, 283
Hailstones and Halibut Bones, 294
Hakon of Rogen's Saga, 275
Hallelujah, 260
Halloween Party, The, 294
Halloween with Morris and Boris, 309
Handbook for Emergencies, A, 433
Handmade Secret Hiding Places, 434
Hang for Treason, 7, 274
Hang Tough, Paul Mather, 270
Hans in Luck, 112
Hansel and Gretel, 97
Happy Apple Told Me, 62
Happy Ever-After Book, 98
Happy Families, 282
Happy-Go-Lucky, 132
Hard Luck Horse, 148
Hard Scrabble Harvest, 302
Hardlucky, 46
Hare and the Tortoise, The, 135
Hare and the Tortoise and the Tortoise and the Hare: English and Spanish, The, 458
Hare's Race, The, 15
Hark! Hark! The Dogs Do Bark, 276
Harlem: A History of Broken Dreams, 389
Harlem: The Story of a Changing Community, 394
Harlequin and the Gift of Many Colors, 68
Harlequin Moth, The, 347
Harnessing the Sun, 375
Harriet and the Promised Land, 293
Harriet the Spy, 272
Harry Cat's Pet Puppy, 199
Harry Helps Out, 26
Harry Houdini, 314
Harry Is a Scaredy-Cat, 39
Harry, the Fat Bear Spy, 203
Harry's Bee, 46
Harvest of Russian Children's Literature, 135
Haunted Kitchen, The, 248
Haunted Tower, The, 236
Have You Seen a Comet? An Anthology of Children's Art and Writing from around the World, 281
Have You Seen Boats, 458
Haven-Screamers, The, 246
Hayes-Tilden Election of 1876, The, 420
Hazy Mountain, 65
Healing Blade, The, 219
Heart of the Wood, The, 307
Hearts, Cupids and Red Roses, 295
Heat and Fire, 387
Heavyweight Champions, The, 456
Hector Penguin, 24
Heirs of the Ancient Maya, 403
Helen Oxenbury's ABC of Things, 14
Hello, Aurora, 172
Hello, Small Sparrow, 287
Henchmans at Home, The, 216
Henry Bear's Park, 32
Henry David Thoreau, 312
Henry Explores the Mountains, 86
Henry Hudson, 330
Henry Reed's Big Show, 143
Henry's Pennies, 54
Here Lies the Body, 237
Hereafterthis, 115
Herman the Helper, 28
Hermes, Lord of Robbers, 124
Hermit Boy, The, 237
Hero Ain't Nothin' but a Sandwich, A, 3, 160
Heroes and Leaders of West Point, 331
Heroes of the Revolution: George Washington, 319
He's My Brother, 76
Hester, 295
Hex House, 241
Hey-How for Halloween, 302
Hi Fly, 58
Hi, New Baby, 359
Hidden Heroines: Women in American History, 415
Hide and Seek Fog, 94
Hide-and-Seek, 42
Hiding Out, 144
High Elk's Treasure, 178
High Fly to Center, 264
High King, The, 272
Higher Than the Arrow, 179
Hippopotamus Book, The, 336
His Own Where, 3
History of Early Russia, The, 214
Hobbies, 441
Hobbit, The, 273
Hockey Talk for Beginners, 457
Hockey's Hall of Fame, 326
Hockey's Masked Men, 324
Hold My Hand, 91
Hold Zero!, 272
Holdfast, 215
Hole in the Dike, The, 112
Home, A, 428
Home Run Trick, The, 265
Home with Aunt Florry, A, 172
Homer the Hunter, 31
Honest Thief, The, 106
Honschi, 151
Hoofprint on the Wind, 250
Hook a Fish, Catch a Mountain, 7, 140
Hooks and Loops: Beginning Crochet, 437
Hooray for Me!, 68
Horatio's Birthday, 20
Horse with Eight Hands, 143
Horses, 345
Horton Hatches the Egg, 93
Hosea Globe and the Fantastical Peg-Legged Chu, 182
Hosie's Alphabet, 11
Hot as an Ice Cube, 373
Hot Day, The, 71

Hot-Corner Hank, 269
Hound of Ulster, The, 136
House Cat, 151
House of Dies Drear, The, 271
House on Liberty Street, A, 232
House on the Roof, 303
House That Sailed Away, The, 190
House with a Clock in Its Walls, The, 235
House without a Christmas Tree, The, 306
Houses Keep the Weather Out, 453
How a Law Is Made, 358
How Democracy Failed, 406
How Did We Find Out about Electricity?, 373
How Did We Find Out the Earth Is Round?, 371
How Do I Feel?, 77
How Man Began, 339
How Many Miles to Babylon?, 272
How Money Works: The Federal Reserve System, 458
How People Live in Australia, 402
How Plants Are Pollinated, 369
How Plants Travel, 370
How Puppies Grow, 347
How Silly Can You Be? A Book of Jokes, 455
How the Leopard Got His Claws, 103
How the Sun Made a Promise and Kept It, 105
How the True Facts Started in Simpsonville and Other Tales of the West, 188
How to Make a Dinosaur, 435
How to Make 19 Kinds of American Folk Art from Masks to TV Commercials, 426
How to Play the Piano Despite Years of Lessons, 423
How to Raise a Puppy, 443
How to Raise Mice, Rats, Hamsters, and Gerbils, 348
How to Sharpen Your Study Skills, 457
How Was I Born?, 365
How We Are Born, How We Grow, How Our Bodies Work . . . and How We Learn, 362
How Will We Move All the People?, 356
Howie Helps Himself, 162
Humans of Ziax II, The, 262
Humbug Rabbit, 294
Hundred Dresses, The, 272
Hundred Penny Box, The, 9, 167
Hunt for Rabbit's Galosh, The, 306
Hunters, The, 390
Hunting Trip, The, 66
Hurray for Captain Jane!, 57
Hurry, Hurry, Mary Dear!, 284
Hurry-Up Harry Hanson, 205

I Am Adopted, 76
I Am from Puerto Rico, 174
I Am Rosemarie, 228
I Am the Darker Brother, 293
I Became Alone: Five Women Poets, 312
I Can Hear You Whisper, 4
I Can Read about Dinosaurs, 332
I Can Read French: A Bi-lingual Book, 456
I Hate Mathematics! Book, The, 381
I Know You, Al, 207
I Like Old Clothes, 73
I Loved Rose Ann, 208
I Never Saw Another Butterfly, 293
I Saw a Ship A-Sailing, 285
I Tell a Lie Every So Often, 217
I Want to Know about the United States Senate, 418
I Wish I Was Sick, Too!, 19
I Wonder about the Sky, 285
I Write It, 53
I Wrote My Name on the Wall, 86
Iceberg Alley, 376
Icebergs and Their Voyages, 379
Ida Makes a Movie, 20
Ida Tarbell, 329
If I Flew a Plane, 62
If I Had My Way, 52
If You Sailed on the Mayflower, 416
Iguana's Tail, The, 135
I'll Be the Horse If You'll Play with Me, 63
I'll Get There. It Better Be Worth the Trip, 3, 9, 272
Illustrated Football Dictionary for Young People, 457
Illustrated Guide to Riding, An, 455
Illustrated Sports Record Book, The, 456
I'm Bored, Ma!, 17
I'm Glad I'm Me, 292
I'm Going to Run Away!, 87
I'm Moving, 72
I'm Not Oscar's Friend Anymore, 85
Impossible Possum, 20
Improbable Book of Records, The, 446
In a Window on Greenwater Street, 68
In the Company of Clowns, 214
In the Night Kitchen, 59
In the Rabbitgarden, 30
In the Shadow of a Rainbow, 153
Incredible Detectives, The, 236
Incredible Great White Fleet, The, 411
Incredible Journey, The, 271
Independent Voices, 293
Indian Bunny, 18
Indian Chiefs of the West, 317
Indian Two Feet and the Grizzly Bear, 48
Indians of the Woodland, 393
Ink, Ark., and All That, 419
Insect Zoo, 338
Insects Build Their Homes, 336
Insects in Armor, 341
Inside Corner: Talks with Tom Seaver, 323
Into the Woods, 357
Invaders: Three Stories, The, 232
Inventors in Industry, 321
Invitation to the Butterfly Ball, An, 15
Iran, 401
Iron Lion, The, 185
Iron Mountain, 138
Iroquois Trail, The, 274
Is It Bigger Than a Sparrow?, 335
Is Milton Missing?, 76
Is That You, Miss Blue?, 166
Is That Your Sister?, 66
Is There a Bermuda Triangle?, 377
Is This a Baby Dinosaur?, 347
Isabelle the Itch, 164
Island Ghost, 244
Island in a Green Sea, An, 249
Island of the Blue Dolphins, 274
It All Began with a Drip, Drip, Drip . . . , 119
It Does Not Say Meow, 447
It Doesn't Always Have to Rhyme, 293
It Looks Alive to Me!, 259
It's a Mile from Here to Glory, 267
It's Like This, Cat, 3, 272
It's Raining Said John Twaining, 277

Jabbar: Giant of the NBA, 325
Jack and the Beanstalk, 98
Jack Tales, The, 135
Jacob Two-Two Meets the Hooded Fang, 198
Jacques Cousteau, 321
Jaguar, My Twin, 255
Jane Addams, 330
Jane and the Mandarin's Secret, 242
Janey, 92
Japan, 258
Japanese Helped Build America, The, 388
Jargoon Pard, The, 196
Jasmine, 23
Jason and the Money Tree, 193
Jazz Country, 272
Jazz Man, The, 272
Jed, 274
Jeff's Hospital Book, 86
Jennifer Takes Over P.S. 94, 54
Jenny's Corner, 235
Jenny's Revenge, 64
Jeremiah Knucklebones, 61
Jewelry Making, 444
Jews Helped Build America, The, 391
Joanna Runs Away, 76
John Adams, 318
John Billington, Friend of Squanto, 274
John Burningham's ABC, 93
John Come Down the Backstay, 231
John Muir, 320
Johnny Tremain, 274
Joi Bangla! The Children of Bangladesh, 254
Jolly Christmas at the Patterprints, A, 304
Jonah and the Great Fish, 297
Jordan, 403
Joseph, the Border Guard, 16
Joseph the Dreamer, 297
Joseph's Yard, 75
Josie's Handful of Quietness, 178
Journey to Untor, 264
Joyride, 204
Juanito's Railroad in the Sky, 253
Judge, The, 136
Julia and the Third Bad Thing, 173
Julia's House, 164
Julie of the Wolves, 271
Jumping Mouse, The, 339
Just So Stories, 117
Just the Mat for Father Cat, 23
Just the Two of Them, 174

K Mouse and Bo Bixby, 180
Kahtahah, 256
Karlsson-on-the-Roof, 53
Kee's Home: A Beginning Navajo/English Reader, 389
Kevin's Grandma, 62
Kick a Stone Home, 212
Kidnapping of the Coffee Pot, The, 199
Kids and Alcohol, the Deadliest Drug, 359
Kids Gardening, 440
King and His Friends, The, 94
King Arthur in Fact and Legend, 394
King for One Day, 106
King George's Head Was Made of Lead, 228
King Grisly-Beard, 97
King Laurence the Alarm Clock, 31
King of Haiti, A, 319
King of Kazoo, 427
King of the Mountain, 146
King of the Wind, 271
King Philip's War, 1675-76, 419
King Rooster, Queen Hen, 119
King Who Rained, The, 448
Kingdom and the Cave, The, 181
King's Fountain, The, 103
King's Road, The, 224
Kitten in the Pumpkin Patch, The, 307
Kivi Speaks, 251
Kiviok's Magic Journey, 115
Klippity Klop, 48
Knee-Knock Rise, 234
Knight Prisoner, 224
Knitted Cat, The, 40
Korolu, the Singing Bandit, 131

Lace Cuffs and Leather Aprons, 419
Lace Snail, The, 66
Ladies of Fantasy, 242
Land of Lost Things, The, 61
Lands Adrift, 380
Lantern in the Window, The, 274
Larbi and Leila, 106
Last Free Bird, 7, 272
Last Lap, The, 266
Last of the Really Great Whangdoodles, The, 299
Law and You, The, 458
Lazy Jack, 132
Lazy Stories, 133
Learning to Say Good-By: When a Parent Dies, 363
Legends of the Saints, 305
Lemming Condition, The, 181
Leo the Late Bloomer, 192
Leopard, The, 249
Leopard's Tooth, The, 191
Lerner Science Fiction Series, 261
Let Me Fall before I Fly, 203
Let 'er Buck: The Rodeo, 456
Let's Catch a Fish!, 443
Let's Celebrate: Holiday Decorations You Can Make, 440
Let's Find Out about Cavemen, 333
Letters from the Calico Cat, 11
Letters to Horseface: Wolfgang Amadeus Mozart's Journey To Italy 1769-1770, 228
Letters to Pauline, 192
Lever and the Pulley, The, 374
Liberty Book, 7, 412
Life in a Log, 370
Life in the Zoo, 336
Life of John Ross, Cherokee Chief, The, 315
Life with Working Parents, 361
Lift Line, 265
Light and Shadow, 375
Light Princess, The, 273
Lighthouses, 458
Like You, Like Me, 69
Liliuokalani, 319
Linebackers, 324
Lion and the Bird's Nest, The, 27
Lion in the Box, The, 298
Lion on the Mountain, 149
Lion on the Run, 155
Lions in the Way, 272
Listen, Rabbit, 293
Literature of the Supernatural, 182
Lito the Shoeshine Boy, 401
Little Bear, 93

Little Broomstick, The, 202
Little Dog Lost, 151
Little Drawing Book of Weirdos, 424
Little Fire Engine, The, 49
Little Fishes, The, 274
Little Fox Goes to the End of the World, 37
Little House: A New Math Story-Game, The, 384
Little House in the Big Woods, 274
Little John, 60
Little Kid's Americana Craft Book, The 444
Little Kid's Craft Book, The, 444
Little Locomotive, 56
Little Match Girl, The, 134
Little Mohee, 130
Little Old Man Who Cooked and Cleaned, The, 44
Little Pieces of the West Wind, 111
Little Rabbit's Loose Tooth, 15
Little Red Hen, The, 111
Little Sister and the Month Brothers, 96
Little Spotted Fish, The, 102
Little Toot through the Golden Gate, 49
Little Train, The, 49
Little Viking, The, 50
Little Women, 273
Live and Learn, 171
Lives of My Cat Alfred, The, 39
Living Things, 333
Liza Lou and the Yeller Belly Swamp, 55
Lizards as Pets, 339
Lobster, The, 349
Loners, The, 9, 206
Longhouse Winter, 116
Long-Lost Coelacanth and Other Living Fossils, The, 333
Look Again, 340
Look at a Kitten, 350
Look How Many People Wear Glasses, 385
Look What I Can Do, 39
Look What I Found, 335
Looking at France, 396
Looking at Germany, 400
Looking Forward to a Career: Advertising, 457
Looking Forward to a Career: Electronics, 456
Looking Forward to a Career: Medicine, 457
Los Agvinaldos del Infante: The Child's Gifts, 296
Lost, 41
Lost Bear, Found Bear, 79
Lost Farm, The, 260
Lost John, 274
Lotor the Raccoon, 155
Loudest Screen Kiss and Other Little-Known Facts about the Movies, The, 428
Lower East Side: A Portrait in Time, The, 412
Luck of Pokey Bloom, The, 162
Ludell, 179
Ludo and the Star Horse, 202
Lum Fu and the Golden Mountain, 117

M. C. Higgins, the Great, 165
Ma nDa la, 63
Madame Royale, 229
Maggie B., The, 50
Magic Cauldron, The, 304
Magic Drum, The, 117
Magic Egg, The, 127
Magic Hat: A Bi-Lingual Tale (Japanese-English), The, 458
Magic in My Pocket, 307
Magic in the Mist, 52
Magic Little Ones, The, 95
Magic Meadow, The, 262
Magic of the Little People, The, 297
Magical Cupboard, The, 185
Magical Story Book, 203
Magician of Cracow, The, 130
Magnets, 375
Maildun the Voyager, 125
Make a Circle Keep Us In, 283
Make Way for Ducklings, 93
Making of Champions: Sports in Russia, The, 457
Making of Joshua Cobb, The, 165
Making Things, 445
Making Your Own Movies, 434
Malibu and Other Poems, The, 289
Mamakuu's Family: An Elephant Herd, 349
Mammals of the World, 335
Man in Space to the Moon, 372
Man in the Box: A Story from Vietnam, The, 275
Man the Measurer, 382
Man Who Made Everyone Late, The, 86
Man's Mark on the Land, 354
Manuela's Birthday, 65
Many Hands Cooking, 431
Many Islands of Polynesia, The, 401
Many Moons, 273
Maps, Tracks, and the Bridges of Konigsberg, 382
Marcel Marceau Alphabet Book, The, 14
Margaret Mead, 320
María Martínez: The Story of an American Indian, 316
Maria Tallchief, 312
Marie Louise's Heyday, 20
Marinka, Katinka and Me (Susie), 167
Marko the Rich and Vasily the Unlucky, 132
Marra's World, 161
Marrow of the World, The, 195
Martha Ann and the Mother Store, 46
Mary Alice: Operator Number 9, 15
Mary McLeod Bethune, 315
Mask-Making with Pantomime and Stories from American History, 441
Master Book of Spies, The, 457
Master Cornhill, 227
Master Puppeteer, The, 256
Masters of the Macabre, 243
Mat Pit and the Tunnel Tenants, 187
Math Menagerie, 382
Mathematical Princess and Other Stories, The, 196
Matilda Investigates, 234
Matilda Who Told Lies and Was Burned to Death, 284
Matt Gargan's Boy, 270
Mattie Fritts and the Flying Mushroom, 191
Matt's Grandfather, 9, 78
Matt's Mitt, 59
Matuk, the Eskimo Boy, 94
Maximus, 36
Max's Wonderful Delicatessen, 209

May I Bring a Friend?, 94
May I Visit?, 92
Maybe, a Mole, 149
Maypoles and Wood Demons, 368
Mazes, 291
Me! A Book of Poems, 279
Me Too, 2, 161
Meaning Well, 205
Meat in the Sandwich, The, 264
Meat Pies and Sausages, 131
Meet Me at Tamerlane's Tomb, 238
Meeting Post: A Story of Lapland, The, 254
Meg's Eggs, 303
Men from the Village Deep in the Mountains, 105
Mendelssohn, 311
Merry Christmas from Betsy, 301
Merry Ever After, 77
Metric Can Be Fun!, 383
Metric System, The, 382, 383
Metric, the Modern Way to Measure, 383
Mexicali Soup, 73
Mickey Mouse's Riddle Book, 454
Migrant Workers and Cesar Chavez, The, 394
Milkweed and Its World of Animals, The, 368
Millions and Millions of Crystals, 386
Millions of Cars, 407
Millions of Cats, 94
Millions of Years of Eggs, 343
Milton the Early Riser, 29
Mind Your Own Business, 291
Mindy, 165, 170
Mine!, 79
Mine for Keeps, 273
Mira! Mira!, 87
Miracle in the Wilderness: A Christmas Story of Colonial America, 299
Miss Happiness and Miss Flower, 275
Miss Jaster's Garden, 17
Missing Piece, The, 60
Mississippi, The, 417
Mister Corbett's Ghost, 274
Mistresses of Mystery, 243
Mittens for Kittens, 276
Mixed-Up Chameleon, The, 19
Mobiles You Can Make, 435
Mockingbird Trio, 349
Modern Russian Poetry, 277
Modoc, 156
Moe Q. McGlutch, He Smoked Too Much, 35
Moja Means One: Swahili Counting Book, 12
Mole from the Meadow, 338
Molly Mullett, 47
Mommy, Buy Me a China Doll, 134
Monarch and Conspirators, 231
Monkey in the Family, A, 152
Monkeys and the Pedlar, The, 128
Monkey's Whiskers, The, 126
Monopoly Book, The, 446
Monster Goes to the Hospital, 17
Monster Poems, 282
Month of Sundays, A, 159
Moon Man, 94
Moon of the Gray Wolves, The, 271
Moon on the One Hand, The, 423
Moon Painters, The, 120
Moon-Watch Summer, 159
Moose Is Not a Mouse, A, 17
More about What Plants Do, 370
More Beginning Crafts for Beginning Readers, 433
More Brain Boosters, 454
Morning Arrow, 251
Morris and Boris: Three Stories, 38
Most Important Thing in the World, The, 140
Most Native of Sons: A Biography of Richard Wright, The, 313
Mother Goose Book, The, 281
Motherly Smith and Brother Bimbo, 36
Motorcycle Moto Cross School, 268
Mound Builders, The, 391
Mountain, The, 7, 169
Mountain Troopers, 411
Mouse and Company, 340
Mouse and His Child, The, 188
Mouse Book, The, 85
Mouse in the House, A, 82
Mouse to Be Free, A, 157
Mouse Woman and the Vanished Princesses, 113
Mouth of the Night, The, 120
Moving Day, 87
Mr and Mrs Pig's Evening Out, 35
Mr. Brimble's Hobby, 82
Mr. Gumpy's Motor Car, 46
Mr. Gumpy's Outing, 46
Mr. Hamilton and Mr. Jefferson, 412
Mr. Kelso's Lion, 137
Mr. Lincoln's Inaugural Journey, 418
Mr. McFadden's Halloween, 300
Mr. Mead and His Garden, 78
Mr. Meebles, 52
Mr. Popper's Penguins, 271
Mr. Tamarin's Trees, 70
Mr. Toast and the Secret of Gold Hill, 137
Mr. Whittier, 313
Mr. Wiggle's Book, 21
Mr. Willowby's Christmas Tree, 309
Mr. Yowder and the Lion Roar Capsules, 58
Mud Snail Son, The, 119
Muffle and Plums, 40
Muffletump Storybook, The, 61
Muffletumps' Christmas Party, The, 308
Mukasa, 256
Mulberry Music, The, 169
Mule Who Refused to Budge, The, 38
Munachar and Manachar, 116
Muncus Agruncus, 37
My Animals, 104
My Backyard History Book, 421
My Brother Fine with Me, 69
My Brother Sam Is Dead, 7, 274
My Brother Stevie, 272
My Daddy Is a Cool Dude, 286
My Daddy Longlegs, 339
My Doctor, 83
My Father and I, 51
My Father, the Coach and Other Sports Stories, 266
My First Picture Dictionary, 12
My Friend Little John and Me, 42
My Grandson Lew, 92
My Great-Grandfather, the Heroes and I, 192
My Pardner, 221
My Pretty Girl, 148
My Side of the Mountain, 272
My Street's a Morning Cool Street, 87

My Twin Sister Erika, 172
Myself Must I Remake: The Life and Poetry of W. B. Yeats, 312
Mysterious Appearance of Agnes, The, 223
Mysterious Disappearance of Leon (I Mean Noel), The, 4, 245
Mysterious Gold and Purple Box, The, 248
Mystery Coach, 265
Mystery Next Door, The, 245
Mystery of the Bewitched Bookmobile, 239
Mystery of the Emerald Buddha, 237
Mystery of the Golden Ram, 242
Mystery of the Stolen Painting, The, 241
Mystery of the Third Twin, The, 249
Mystery Waters of Tonbridge Wells, The, 243

Nabby Adams' Diary, 215
Nailheads and Potato Eyes, 446
Nantucket Summer, 141
Narrow Passage, The, 138
Nature's Gliders: The Flying Squirrels, 335
Naughty Nancy, 93
Navajo Slave, 175
Near the Window Tree, 288
Near Thing for Captain Najork, A, 189
Needlework Book of Bible Stories, The, 438
Needs of Man, The, 365
Neighborhood Puddle, 358
Nelly Custis' Diary, 216
New Baby Is Coming to My House, A, 74
New Day, A, 296
New House, New Town, 80
New Kid in Town, 83
New Kind of Joy, A, 361
New Life: New Room, 74
New Vestments, The, 118
New York to Nome, 409
New Zealand, 394
Nice Fire and Some Moonpennies, A, 141
Nice Little Girls, 77
Nigeria, 397
Night before Christmas, The, 303
Nightingale, The, 134
Nilda, 3, 8, 177
Nipper, The, 219
Nkrumah, 330
No Golden Cities, 417
No Man's Land, 263
No More Work, 35
No! No!, 32
No, No, Natalie, 80
No Time for School, No Time for Play, 411
No Word for Good-Bye, 272
Noah and the Rainbow, 296
Noah Riddle?, 446
Noah's Ark, 7, 50
Noble Experiment: The Eighteenth Amendment, The, 410
Nobody Asked Me If I Wanted a Baby Sister, 63
Nobody's Family Is Going to Change, 163
North Wind and the Sun, The, 135
Norwegian Folk Tales, 135
Noses and Toes, 448
Not All Girls Have Million-Dollar Smiles and Other Tales from Sam Orlinski's Scene, 210
Not Bad for a Girl, 270
Notes on the Hauter Experiment, 188
Nothing Ever Happens Here, 213
Nothing Ever Happens on My Block, 94
Number Ideas through Pictures, 381
Nuts, 367
Nutshell Library, 93

O the Red Rose Tree, 215
Odds and Evens, 383
Of Man and Mouse, 342
Ogre and His Bride, The, 117
Oh, A-Hunting We Will Go, 279
Oh, How Silly, 277
Oh, That's Ridiculous!, 277
Old Arthur, 85
Old Man Riddle, 122
Old Mother Hubbard and Her Dog, 56
Old Tale Carved Out of Stone, An, 9, 226
Old Testament, The, 309
Olga, 322
Ol' Paul, the Mighty Logger, 127
Olympic Games, 456
On the Day Peter Stuyvesant Sailed into Town, 226
On the Farm, 84
On the Sand, 409
On the Wasteland, 181
On Your Mark, Get Set, Go!, 27
Once a Mouse, 135
Once in Puerto Rico, 105
Once More upon a Totem, 113
Once There Was a Passenger Pigeon, 354
Once under the Cherry Blossom Tree, 127
Once-A-Year Day, The, 174
Once-A-Year Witch, 308
One Bad Thing about Father, The, 417
One Fine Day, 114
One Frog Too Many, 41
102 Questions and Answers about the Sea, 378
100 Keys, 412
One I Love, Two I Love, 278
One Is God, 305
One Man's Wilderness, 400
One Morning in Maine, 94
1 Pinch of Sunshine, 1/2 Cup of Rain, 430
One to Teeter-Totter, 65
One to Ten, Count Again, 14
One Winter Night in August, 287
Only Silly People Waste, 291
Only the Names Remain, 388
Ootah's Lucky Day, 81
Operation Blue Bear, 356
Orchard Cat, The, 27
Oregon at Last!, 271
Organic Living Book, The, 355
Oscar Lobster's Fair Exchange, 200
Osceola: Seminole Leader, 317
Osmonds, The, 313
Ostrich Chase, The, 254
Other Way Round, The, 254
Otis Redding Story, The, 314
Our Dirty Air, 353
Our Family, 427
Our Hungry Earth, 357
Our Polluted World, 357
Our Street Feels Good, 288
Our World: France, 407
Outback and Beyond, The, 251
Outdoor Art for Kids, 436
Outside, 262
Overhead the Sun, 294
Owl at Home, 31
Owl in the Cedar Tree, 178

Owlet, 148
Oxygen Keeps You Alive, 385

Pack of Riddles, A, 447
Pack Rat's Day and Other Poems, The, 290
Package, The, 39
Paddington Abroad, 18
Paddington Bear, 18
Paddington's Garden, 18
Paddy Pork's Holiday, 40
Pagoo, 271
Paint-Box Sea, The, 78
Paintbrush and Peacepipe: The Story of George Catlin, 311
Painter and the Bird, The, 61
Painting the Moon, 132
Pampalche of the Silver Teeth, 111
Pancho Villa, 331
Pantheon Story of American Art for Young People, The, 422
Pantheon Story of Art for Young People, The, 421
Panther, 152
Papa's Lemonade and Other Stories, 35
Papa's Secret Chocolate Dessert, 257
Papeek, 258
Paper Airplane Book, The, 442
Paper of Pins, A, 448
Parade, The, 51
Partners, The, 213
Party at the Old Farm, The, 304
Passage to Drakes Bay, 228
Patchwork, Appliqué, and Quilting Primer, A, 442
Path to Snowbird Mountain: Cherokee Legends, The, 130
Paul Robeson, 314
Pea Patch Island, 69
Peacocks, 342
Pear Tree, the Birch Tree, and the Barberry Bush, The, 94
Peasant's Pea Patch, 109
Peculiar Music, A, 284
Pegleg Mystery, The, 238
Pelé, 324
Pencil Families, The, 247
Penengro, 258
Penguins, of All People, 25
Pennington's Heir, 169
Penny Tunes and Princesses, 119
People from the Sky, 108
People's Republic of China, The, 403
Peppermint Pig, The, 215
Peppino, 91
Peregrine Falcons, The, 346
Perez Arson Mystery, The, 247
Perilous Gard, The, 197
Periwinkle, 23
Persephone, 129
Persian Folk and Fairy Tales, 135
Pete Pack Rat, 34
Pete Rose, 323
Peter Bull, 123
Peter Penny's Dance, 57
Peter Rabbit Books, 93
Pets, 336
Pets and People, 348
Petunia's Treasure, 23
Pezzettino, 53
Philip Hall Likes Me, I Reckon Maybe, 175
Photography, 439
Picnics and Parades, 27
Picture Life of Herman Badillo, The, 318
Picture Story of Frank Robinson, The, 327
Picture Story of Walt Frazier, The, 325
Piece of Fire and Other Haitian Tales, The, 135
Pied Piper of Hamelin, The, 9, 284
Pig Tale, The, 284
Pigeon Man, The, 8, 157
Pilyo the Piranha, 15
Pinch, 183
Pinchpenny Mouse, 29
Pink Pig, 26
Pint-Size Fun, 440
Pippi Longstocking, 273
Pirates in Panama, 256
Pitching, 458
Plants for Kids to Grow Indoors, 438
Plastics, 386
Play It in Spanish, 458
Play the Game Series, 326
Playing and Composing on the Recorder, 424
Plays from Folktales of Africa and Asia, 429
Pleasures and Palaces, 402
Plink Plink Plink, 44
Pocahontas and the Strangers, 216
Poem for Putting to Sea, 289
Poems from Italy, 282
Poems Here and Now, 279
Poetry for Spring, 280
Poetry of Earth, 276
Poison Factory, The, 235
Poisonous Plants, 369
Polly Harris, The, 247
Pooh Party Book, The, 447
Poor Goose, 126
Poor Stainless, 196
Pop! Goes the Weasel and Yankee Doodle, 7, 451
Potawatomi Indian Summer, 196
Potlatch Family, The, 176
Power Hockey, 455
Preacher's Kid, The, 159
Prince Henry the Navigator, 329
Princess and Froggie, The, 102
Princess Hunchatti, 192
Print a Book, 408
Private Eye, 238
Private Life of the Rabbit, The, 342
Private Matter, A, 206
Pro Quarterbacks, The, 327
Pro Sports Trivia, 451
Probability, 382
Professor Wormbog in Search for the Zipperump-A-Zoo, 55
Profiles in Black and White, 315
Protest I, 411
Protest II, 411
Proud Taste for Scarlet and Miniver, A, 225
Puerto Rico: A Week in Leonora's World, 398
Puerto Rico: Island of Contrasts, 404
Pugwash in the Pacific, 59
Pumpkin Smasher, The, 295
Puppet Party, 430
Pure Magic, 184
Pushcart War, The, 273
Push-Pull, Empty-Full: A Book of Opposites, 73
Puss in Boots, 96

Pyramid, 5, 274

Quarterback Gamble, 266
Queen of Spells, The, 190
Queenie Peavey, 273
Questions and Answers about Seashore Life, 356
Quiet Legend: Henry Aaron, The, 326

Rabbi and the Twenty-nine Witches, The, 98
Rabbit Finds a Way, 22
Rabbit's World, The, 84
Race Car Drivers School, 458
Racketty-Packetty House, 183
Radlauers' Starting Line, 82
Rain Makes Applesauce, 94
Rainbow Writing, 289
Ralph and the Queen's Bathtub, 47
Ramona the Brave, 160
Ramshackle Roost, 163
Ransom of Red Chief, The, 239
Rare One, The, 212
Rat, the Ox, and the Zodiac, The, 131
Rat-Catcher's Daughter, The, 189
Rats Who Lived in the Delicatessen, The, 17
Ratsmagic, 99
Rattlesnake Cave, 241
Raucous Auk, The, 278
Raven's Cry, 272
Raven-Who-Sets-Things-Right, 121
Reading, Writing, Chattering Chimps, 334
Real Book of First Stories, The, 49
Real Me, The, 168
Real Thief, The, 201
Really Rosie, 428
Reason for Seasons, The, 376
Rebecca Hatpin, 75
Rebel, The, 216
Rebels and Reformers: The Lives of Four Jewish Americans, 316
Receivers, The, 327
Reconstruction and National Growth, 391
Red Fox, 155
Red Horse and the Bluebird, The, 34
Red Jaguar, The, 211
Red Riding Hood, 109
Reflections on a Gift of Watermelon Pickle . . . and Other Modern Verse, 293
Remarkable Ride of Israel Bissell, The, 230
Remember the Days: A Short History of the Jewish American, 392
Remove Protective Coating a Little at a Time, 205
Report from Group 17, 9
Republic of Zaire, The, 402
Resident Witch, The, 197
Return of the Buffalo, 346
Return of the Great Brain, The, 140
Return of the Twelves, The, 273
Return to Hiroshima, 8, 255
Revolutionary China, 405
Ribsy, 271
Richard Bolitho, Midshipman, 225
Riddle-Master of Hed, The, 142
Rifles for Watie, 274
Right Angles, 383
Ring Lardner and the Portrait of Folly, 310
Ringling Brothers, 313
Rita, the Week-End Rat, 153
Road Down to the Sea, A, 300
Robber! A Robber!, A, 19
Robert and the Magic String, 59
Robert Levy's Magic Book, 436
Rock Music, 429
Roll of Thunder, Hear My Cry, 179
Romansgrove, 181
Ronne Expedition to Antarctica, The, 404
Room for Me and a Mountain Lion, 280
Rootabaga Stories, 273
Rosa Parks, 316
Rosanna the Goat, 138
Rosie and Michael, 88
Rosie's Walk, 93
Rossini, 311
Rotten Ralph, 186
Rotten Years, The, 173
Round About and Long Ago, 108
Round about Eight, 280
Round about Six, 281
Round Sultan and the Straight Answer, 131
Royal Giraffe, 71
Royal Harry, 243
Rubber Bands, Baseballs, and Doughnuts, 381
Rudi and the Distelfink, 80
Ruffles and Drums, 217
Run, Jump, Bump Book, The, 66
Run, Zebra, Run, 353
Runaway Balloon, 219
Runaway Flying Horse, The, 296
Runaway Ralph, 184
Runaway Summer, The, 136
Runner-Up, 268
Running Backs, The, 326
Running, Jumping, Throwing, Sliding, Racing, Climbing Book, The, 292
Runt of Rodgers School, The, 267
Rupert Hatton's Story, 226
Russian Ballet School, The, 425
Russian Blue, 151
Ruth Crane, 209

Sabrina, 63
Sad Story of the Little Bluebird and the Hungry Cat, The, 34
Safiri the Singer, 113
Sahara Trail, 399
Salima Lives in Kashmir, 398
Sam Adams, 230
Samson: Last of the California Grizzlies, 153
Samurai of Gold Hill, 179
Sancho the Homesick Steer, 155
Sand, the Sea, and Me, The, 277
Sarah and Katie, 309
Sargasso Sea, The, 378
Sasquatch, 340
Satanic Mill, The, 9, 198
Satchkin Patchkin, 123
Satellites: Servants of Man, 372
Sati the Rastifarian, 90
Savage Survivor: 300 Million Years of the Shark, 337
Save the Mustangs!, 358
Saving Lake Superior, 351
Scarabee, the Witch's Cat, 20
Scarecrow Clock, The, 14
Scat Cat Finds a Friend, 447
School, The, 66
Science at Work: Projects in Oceanography, 380

Science Experiments You Can Eat, 386
Science Fiction, 259
Science Fiction Trilogy One, 260
Science Games, 454
Science Puzzles, 454
Science Toys, 455
Science Tricks, 455
Scrub Dog of Alaska, 154
Sea Horse, 344
Sea Otters and Seaweed, 342
Sea Star, 343
Seamstress of Salzburg, The, 119
Search for Delicious, The, 272
Season of Silence, The, 212
Season Songs, 287
Seasons, 66
Second Mrs. Giaconda, The, 225
Secret Birthday Message, The, 67
Secret Country of C. S. Lewis, The, 310
Secret Museum, The, 239
Secret of the Hidden Painting, 274
Secret of the Seven Crows, The, 245
Secrets of a Cypress Swamp, 357
Secrets of Flowers, 369
Secrets of Hidden Creek, The, 245
Sedna: An Eskimo Myth, 121
See My Lovely Poison Ivy, 290
See No Evil, Hear No Evil, Smell No Evil, 50
Seed, The, 67
Seeds of Time: Selections from Shakespeare, 293
Serendipity Tales, 135
Serpent of Pirate Cove, The, 240
Seven at One Blow, 102
Seven Founders of American Literature, 310
Seven Little Rabbits, 283
Seven Ravens, The, 134
Seventh Mandarin, The, 134
Shadow in the Sun, 207
Shadow of a Bull, 275
Shadow on the Pueblo, 109
Shadow on the Sun, The, 239
Shape Up, Burke, 170
Shapes, 42
Shaping of France, The, 394
Shaping of North America, The, 410
She and the Dubious Three, 238
She, the Adventuress, 139
She'll Be Comin' 'Round the Mountain, 451
Shelter from the Wind, 136
Sherman: A Chinese-American Child Tells His Story, 177
Shimmy Shimmy Coke-Ca-Pop!, 279
Shoeshine Girl, 160
Showboat in the Backcourt, 266
Siamang Gibbons, The, 346
Siege of Trapp's Mill, The, 139
Silly Story, A, 56
Silver Christmas Tree, The, 302
Silver Crest, The, 310
Silver Pony, 5, 93
Silver Wolf, 150
Simple Printmaking, 445
Sinbad the Sailor, 123
Sing Song Scuppernong, 278
Sing to the Dawn, 253
Singing Tales of Africa, 125
Sioux Are Coming!, The, 178
666 Jellybeans! All That?, 385
Six Little Ducks, 447
Six-Million-Dollar Cucumber, The, 446
Ski Run, 268
Skip to My Lou, 452
Skunk Baby, 70
Skunk for a Day, 335
Sky Man on the Totem Pole?, 261
Slake's Limbo, 3, 166
Sleep Out, 67
Sleeping Beauty, The, 9, 134
Slip! Slop! Gobble!, 25
Slumps, Grunts, and Snickerdoodles, 418
Sly Old Cat, The, 34
Small Plays for You and a Friend, 421
Small Wolf, 65
Small Worlds, 358
Small-Boy Chuku, 89
Smart Kid Like You, A, 211
Smart Shopping and Consumerism, 458
Smokey Bear's Camping Book, 442
Smoking and You, 363
Smugglers of Buenaventura, The, 248
Snail and Caterpillar, 33
Snails, 351
Snake Horn, The, 188
Snake That Couldn't Slither, The, 18
Sneakers, 269
Snow Queen, The, 134
Snow White, 97
Snowed Up, 252
Snowfoot: White Reindeer of the Arctic, 149
Snow-White and the Seven Dwarfs, 97
Snuggle Bunny, The, 27
So You Shouldn't Waste a Rhinoceros, 63
Socks, 148
Soil, 379
Soldier and Tsar in the Forest, 119
Soldier, Statesman and Defendant: Aaron Burr, 319
Solids, Liquids and Gases, 385
Some Swell Pup: Or Are You Sure You Want a Dog?, 348
Some Things Strange and Sinister, 240
Somebody's Angel Child, 311
Somebody's Dog, 80
Someone Could Win a Polar Bear, 285
Something from Nothing Crafts, 432
Something Queer at the Ball Park, 241
Sometimes a Stranger, 173
Sometimes I Dance Mountains, 422
Song of the Boat, 186
Song of the Quail, 400
Song of the Smoggy Stars, 169
Song of the Trees, 393
Song That Sings Itself, The, 128
Sorcerers and Spells, 100
Soul Brothers and Sister Lou, The, 273
Sound of Boomerangs, The, 403
Sounder, 274
Soup and Me, 142
Space Ship Returns to the Apple Tree, The, 263
Spain's Civil War, 397
Spark of Opal, 250
Sparrow's Magic, A, 32
Speak Out in Thunder Tones, 420
Speak to the Winds, 402
Spider, the Cave and the Pottery Bowl, The, 175
Spies and Traitors, 419
Splash and Flow, 378
Spots Are Special!, 71

Sprints and Distances: Sports in Poetry and the Poetry in Sport, 293
Squash Pie, 70
Squib, 235
Squire's Bride, The, 104
St. Patrick's Day, 309
Stamp Collector's History of the United States, A, 444
Stamps Tell the Story of Space Travel, 372
"Stand Back," Said the Elephant, "I'm Going to Sneeze!!", 36
Stand in the Wind, 167
Stand Up, Lucy, 164
Star in the Pail, The, 280
Star-Spangled Fun!, 440
Staying Home Alone on a Rainy Day, 5, 94
Steadfast Tin Soldier, The, 103
Steamboats, 409
Stewed Goose, 24
Stonecutter: A Japanese Folk Tale, The, 122
Stones of Green Knowe, The, 183
Stories for All Seasons, 82
Stormy, Misty's Foal, 271
Story Number 1, 94
Story of Bip, The, 426
Story of Christmas, The, 301
Story of Corn, The, 369
Story of Ferdinand, The, 93
Story of Folk Music, The, 423
Story of Persephone, The, 110
Story of Ricky the Royal Dwarf, The, 230
Story of Sea Otters, The, 341
Story of the Dictionary, The, 408
Story of the Great Chicago Fire, 1871, 418
Storybook, A, 130
Stout-Hearted Seven, 222
Straight Lines, Parallel Lines, Perpendicular Lines, 381
Strange Dreams of Rover Jones, The, 147
Strange World of Prison, The, 458
Stranger at Green Knowe, 271
Stranger Came Ashore, A, 189
Stranger on the Ball Club, 270
Strawberry Book of Colors, The, 25
Strawberry Word Book, The, 40
Street Poetry, 286
String Art, 442
Striving after Wind, A, 225
Stubborn Bear, 17
Submerge, 377
Suddenly—a Witch, 296
Sugar Snow Spring, The, 301
Sultan's Bath, The, 103
Summer Growing Time, 176
Summer of the Burning, 220
Summer of the Swans, The, 204
Summer Pony, 150
Sun and the Cloud, The, 83
Sun Is a Golden Earring, The, 135
Sun Power, 375
Sun, The, 373
Sunnyside Up, 353
Sunrise Tomorrow: A Story of Botswana, 402
Supreme, Superb, Exalted and Delightful, One and Only Magic Building, The, 118
Survivors, The, 347
Sweet Touch, The, 43
Sweetly Sings the Donkey, 449
Swimmy, 30
Sycamore Tree and Other African Tales, The, 123
Sylvester and the Magic Pebble, 201

Table Tennis, 458
Table Top Science, 386
Taiwan, 397
Take All to Nebraska, 233
Take Me Out to the Airfield, 321
Take Me to the Moon!, 194
Take My Waking Slow, 9, 210
Take Three Witches, 194
Taking Root: Jewish Immigrants in America, 392
Tale of Jemima Puddle-Duck, The, 93
Tale of the Czar Saltan, The, 100
Tale of the Golden Cockerel, The, 100
Tale of the Magic Bread, The, 100
Tale of Three Wishes, 101
Tales from Atop a Russian Stove, 114
Tales of Mogho, 112
Tales of Thunder and Lightning, 109
Tales the People Tell in China, 133
Tales the People Tell in Russia, 133
Taliesin and King Arthur, 125
Tall Like a Pine, 146
Tall Man from Boston, The, 420
Taming of Tiger, The, 142
Taos Indians and Their Sacred Blue Lake, The, 391
Taste of Blackberries, A, 171
Taste of Spruce Gum, The, 273
Tattooed Potato and Other Clues, The, 245
Taylor's Bible Story Book, 307
Team That Stopped Moving, The, 265
Teddy and the Moon, 55
Telephone: A Bi-Lingual Fantasy, 456
Tell It-Make It Book, The, 436
Telltale Line, The, 437
Telltale Summer of Tina C., The, 210
Temples of Dendur, The, 400
Ten Brothers with Camels, 12
Ten Fighters for Peace, 330
Tennis Machine, The, 267
Tenth Good Thing about Barney, The, 88
Terrible Troll Bird, The, 21
Testing of Tertius, The, 195
Thailand, 397
Thanksgiving Treasure, The, 306
Thank-You Book, The, 70
That Crazy April, 142
That Makes Me Mad, 76
That New Boy, 78
That Wonderful Pelican, 347
There's a Sound in the Sea, 278
These Islands Are Alive, 356
They Call Me Jack, 179
They Followed the Star, 310
They Put on Masks, 388
Thief-Catcher, The, 90
Things I Hate!, 90
Third World Voices for Children, 122
Thirteen, 184
This Crowded World, 353
This Hungry World, 355
This Is Historic Britain, 257
This Is My Father and Me, 257
This Land Is Mine: An Anthology of American Verse, 293
This Man Jesus, 303
This Star Shall Abide, 261
This Street's for Me!, 286
This Time, Tempe Wick?, 223

This World of Wonder, 376
Thomas Book, The, 58
Those Mysterious UFOs, 373
Thread One to a Star, 279
Three Apples Fell from Heaven, 129
Three Bears & 15 Other Stories, The, 126
Three Beggar Kings, The, 300
Three Billy Goats Gruff, The, 111
Three Firecrackers, The, 167
Three for Revolution, 318
Three Toymakers, The, 102
Three-D, Two-D, One-D, 11
Tie Dyeing and Batik, 432
Tie-Dyed Paper, 437
Tiger Stripes and Zebra Stripes, 343
Tigers in the Woods, 45
Tiger's Whisker, The, 135
Tikki Tikki Tembo, 94
Tikta'Liktak, 271
Tim Mouse and the Major, 45
Tim Mouse Goes down the Stream, 19
Tim, the Peacemaker, 110
Time at the Top, 273
Time for the Stars, 275
Time Machine and the Invisible Man, The, 275
Time to Take Sides, 163
Times They Used to Be, The, 174
Tin Lizzie, 86
Tina and David, 172
Tinker and the Medicine Men, 213
Tiny Little House, The, 47
Tiny Seed, The, 366
To Katmandu, 251
To Live a Lie, 204
To Peril Strait, 137
To Tame a Sister, 204
To the Green Mountains, 1, 217
To Yellowstone, 154
Toadstools and Such, 370
Toliver's Secret, 216
Tom Fox and the Apple Pie, 136
Tomfoolery—Trickery and Foolery with Words, 452
Tommy's Mommy's Fish, 89
Tomorrow and Tomorrow, 262
Tom's Midnight Garden, 273
Tomten, The, 94
Tony's Hard Work Day, 64
Too Many Rabbits, 81
Toolbox, The, 458
Toothpaste Millionaire, The, 168
Topsy-Turvies: Pictures to Stretch the Imagination, 6, 94
Tortoise and the Sword, The, 129
Total Turtle, The, 345
Touchstone, The, 101
Track Comes to Lonesome Point, 264
Track Watching, 350
Trail Boss in Pigtails, 231
Train Ride, 145
Train, The, 89
Traitors, The, 274
Transport 7-41-R, 8, 220
Treasure of Green Knowe, 272
Treasure of the Muleteer and Other Spanish Tales, The, 116
Treasures from the Dust, 332
Tree Hurts Too, A, 368
Tree, The, 68
Trenton Pickle Ordinance and Other Bonehead Legislation, The, 449
Trouble in the Ark, 306
Trouble River, 217
Trouble with Explosives, 166
Troublemaker, 165
Trumpeter: The Story of a Swan, 146
Truth and Consequences, 173
Try It Again, Sam, 88
Tuck Everlasting, 234
Tuhurahura and the Whale, 126
Tunisia, 395
Turkey, 399
Turkeys, Pilgrims, and Indian Corn, 295
Turnabout Year, The, 231
Turnip, The, 135
Turtle Pond, 353
Tuttle's Shell, 32
Twenty Thousand Leagues under the Sea, 275
Twenty-one Balloons, The, 273
21 Kinds of American Folk Art and How to Make Each One, 436
Twenty-Two, Twenty-Three, 305
Twice Upon a Time, 200
Twister of Twists, a Tangler of Tongues, A, 452
Two Brothers, 199
Two Good Friends, 22
Two Greedy Bears, 112
Two If by Sea, 222
Two Is Company, 22
Two Magicians, The, 118
Tyger Voyage, 43
Tyrannosaurus Game, The, 29

Ugly Duckling, The, 104
Ultra Violet Catastrophe!, 79
Umbrella, 94
Uncle Harry, 84
Uncle Mike's Boy, 159
Under Christopher's Hat, 67
Underground Skipper, The, 266
Underside of the Leaf, The, 163
Understanding Photography, 443
Understanding Weather, 379
Understood Betsy, 140
Underwater Dig, The, 437
Unfortunately Harriet, 90
Unfriendly Book, The, 92
Unions, The, 419
Universe Ahead, 261
Untold Tale, The, 224
Up a Road Slowly, 273
Up the Hill, 220
Uproar, The, 56
Ups and Downs of Marvin, The, 72
Upside Down and Inside Out, 287
Upstairs Room, The, 8, 229
USSR, The, 396

Valentine Fantasy, A, 301
Valleys, 378
Varenka, 105
Vasilisa the Beautiful, 102
Vegetables from Stems and Leaves, 371
Velveteen Rabbit, The, 203
Venereal Disease, 366
Ventriloquism, 435
Verrazano, 331
Very First Story Ever Told, The, 308
Very Hungry Caterpillar, The, 11
Vicki, 93
Vigilantism in America, 417

Vikings Bold, 396
V.I.P.: Very Important Plant, 368
VIP Who Work with Sight and Sound, 456
Visit with Rosalind, A, 246
Viva Morelia, 406
Vodnik, 102
Volleyball, 458

Waiting for Cherries, 72
Walk in the Snow, A, 376
Walk On!, 180
Walk Together: Five Plays on Human Rights, 425
Walking Away, 173
Walking Stones, The, 190
Walt and Pepper, 38
Walt Disney's Bambi Gets Lost, 32
Walt Frazier, 323
Walter in Love, 38
Wanderers, The, 218
Warton and Morton, 24
Watcher in the Woods, A, 244
Water for Dinosaurs and You, 377
Water on Your Street, 380
Wave, The, 135
Way It All Began, The, 292
Way It Was: 1876, The, 414
Way of Witches, The, 456
Way to Go Teddy!, 267
We All Come from Someplace: Children of Puerto Rico, 257
We Will Be Heard, 458
Weasels, Otters, Skunks, and Their Family, 344
Weather or Not, 377
Web in the Grass, The, 70
Week in Agata's World: Poland, A, 251
Week in Amy's World: New England, A, 79
Week in Lateef's World: India, A, 258
Week in Windley's World: Hawaii, A, 255
Weighing and Balancing, 384
Weight and Weightlessness, 372
Welcome to England, 398
We'll Have a Friend for Lunch, 24
We're Very Good Friends, My Brother and I, 71
Western Africa, 396
Westward by Canal, 222
Whales, 350
Whales: Their Life in the Sea, 344
Wharf Rat, 154
What a Funny Thing to Say, 449
What about the Wankel Engine?, 374
What Are We Going to Do, Michael?, 160
What Boys Want to Know about Girls, 361
What Can She Be? A Musician, 456
What Can You Do without a Place to Play?, 72
What Did You Bring Me?, 29
What Do You Do with a Kangaroo?, 56
What Ever Happened to the Baxter Place?, 83
What Ever You Want, 53
What Happened in Marston, 175
What Happens to Garbage?, 352
What If. . . ?, 450
What If a Lion Eats Me and I Fall into a Hippopotamus' Mud Hole?, 71
What Is a Fruit?, 367
What Is a Man?, 118
What Is an Insect?, 338
What Is Bowling?, 458
What Is Golf?, 458
What Is It?, 450
What Is Pink?, 35
What Is Symmetry?, 384
What Made Me?, 361
What Makes Me Feel This Way?, 363
What *Shall We Do and Allee Galloo!*, 455
What Then, Raman?, 275
What Was It Like? When Your Grandparents Were Your Age, 412
What You Should Know about Drugs and Drug Abuse, 360
What's Inside?, 449
What's the Big Idea, Ben Franklin?, 412
When Clay Sings, 422
When Everyone Was Fast Asleep, 185
When Light Turns into Night, 70
When Lightning Strikes, 139
When Lucy Went Away, 83
When the Corn Is Red, 127
When the Drum Sang, 126
When the Sad One Comes to Stay, 207
When the Sky Is Like Lace, 73
When the Wind Stops, 92
When Willy Went to the Wedding, 52
When You Find a Rock, 378
Where Did I Come From?, 364
Where Do Babies Come From?, 365
Where Do Insects Go in Winter?, 344
Where the Lilies Bloom, 272
Where the Road Ends, 205
Where the Sidewalk Ends, 291
Where the Trees Never End, 178
Where the Wild Things Are, 94
Where Time Stood Still: A Portrait of Appalachia, 392
Where Was Patrick Henry on the 29th of May?, 413
Where's Florrie?, 218
Which Was Witch? Tales of Ghosts and Magic from Korea, 135
Whistle for Willie, 94
Whistle in the Graveyard, 192
White Captives, 415
White Cat, The, 98
White Earth Snowshoe Guide Book, The, 456
White Horse Gang, The, 235
White House, The, 416
White Stallion of Lipizza, 271
White Witch of Kynance, 236
Whizz! Six Limericks, 288
Who Cares about Espie Sanchez?, 162
Who Knows?, 240
Who Likes It Hot?, 286
Who Really Killed Cock Robin?, 7, 163
Whoppers: Tall Tales and Other Lies, 453
Who's Seen the Scissors?, 41
Who's That Stepping on Plymouth Rock?, 413
Whose Mouse Are You?, 29
Whose Nose Is This?, 349
Why a Donkey Was Chosen, 300
Why Am I So Miserable If These Are the Best Years of My Life?, 359
Why Couldn't I Be an Only Kid Like You, Wigger, 72
Why Don't You Get a Horse, Sam Adams?, 413
Why the Sun and Moon Live in the Sky, 135
Why the Wind God Wept, 129
Whys and Wherefores of Littabelle Lee,

The, 3, 161
Wicked Wizard and the Wicked Witch, The, 53
Wide-Awake Jake, 62
Wild Burro Rescue, 355
Wild Cats of Rome, The, 149
Wild Hunt of the Ghost Hounds, The, 242
Wildfire, 271
Wildlife, 355
Wildlife at Your Doorstep, 345
Wildlife in the City, 343
Wiley and the Hairy Man, 105
Will You Sign Here, John Hancock?, 413
William and Mary, 186
William Beebe, 320
William Bradford of Plymouth Colony, 329
William's Doll, 92
Willy, 75
Wilson's World, 7, 94
Wim of the Wind, 109
Wind Blew, The, 74
Wind in the Willows, The, 273
Wind, Sand and Sky, 285
Wind's Child, The, 60
Winds in the Woods: The Story of John Muir, 322
Winds of Summer, The, 212
Winged Watchman, The, 274
Wingspread, 342
Winnie the Pooh, 273
Winter, 346
Winter Bear, The, 69
Winter Cat, The, 75
Winter Pony, 150
Winter Wife, The, 108
Winterthing: A Children's Play, 421
Wise Monkey Tale, A, 120
Wish Again, Big Bear, 31
Witch in the Cherry Tree, The, 54
Witch Kitten, The, 297
Witch Lady Mystery, The, 249
Witch of Blackbird Pond, The, 274
Witch Poems, 282
Witch Who Saved Halloween, The, 305
Witchcraft, Mysticism and Magic in the Black World, 301
Witches, Wit and a Werewolf, 97
Witch's Bridle, The, 101
Witch's Magic Cloth, The, 135
Witch's Sister, 244
With a Deep Sea Smile, 453
With These Hands They Built a Nation, 416
Without Hats, Who Can Tell the Good Guys?, 158
Wizard in the Tree, The, 181
Wizard of Earthsea, 273
Wizard of Op, The, 186
Wizard of Wallaby Wallow, The, 52
Wizards and Wampum, 128
Wolf King, The, 202
Wolves of Willoughby Chase, The, 272
Woman of the Wood, The, 106
Woman with the Eggs, The, 104
Wombles in Danger, The, 44
Women in Sports: Swimming, 324
Women in Sports: Tennis, 326
Women in White, 330
Women Who Win, 326
Wonder of Animals, The, 337
Wonder of Hands, 455
Wonder Why, 286
Wonders, Inc., 94
Wonky Donkey, 449
Won't Somebody Play with Me?, 75
Workshop Book of Knitting, The, 444
World in the Candy Egg, The, 94
World of Christopher Robin, The, 294
World of Mosses, The, 367
World of Samuel Adams, The, 318
World on Wheels, 408
World, World, What Can I Do?, 286
World's Greatest Freak Show, The, 57
Worms, 344
Wrapped for Eternity, 403
Wrinkle in Time, A, 275
Writing with Light, 431
Wump World, The, 7, 197

Yak, the Python, the Frog: Three Beast Poems, The, 422
Yangtze River, The, 404
Yankee Doodle, 7, 410
Yankee Spy, 331
Yankel the Fool, 110
Year of the Badger, The, 148
Year of the Horse, The, 145
Year of the Stranger, The, 227
Yeck Eck, 80
Yes and No: A Book of Opposites, 448
Yiddish Stories Old and New, 254
You and Your Alcoholic Parent, 361
You and Your Feelings, 363
You Are the Rain, 142
You Can Be a Machinist, 457
You Can Make an Insect Zoo, 440
You Can Put on a Show, 427
You Can't Eat Peanuts in Church, 453
You Can't Make Me If I Don't Want To, 161
Young and Black in America, 387
Young Grizzly, The, 150
Young Person's Guide to Love, The, 362
Young Pioneers, 225
Young Unicorns, The, 275
Youngest Captain, The, 62

Z for Zaccariah, 9
Zack and the Magic Factory, 145
Zaire, 395
Zaire: A Week in Joseph's World, 398
Zamani Goes to Market, 252
Zeb, 271
Zhivko of Yugoslavia, 398
Zia, 229
Zlateh the Ghost and Other Stories, 136
Zoe's Zodiac, 156
Zomo the Rabbit, 136
Zoo City, 449
Zoo in Your Room, A, 429
Zoos Are News, 352